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SAPONI.

IN GOODMAN'S STUDIO.

To those of us who toil in the journalistic bee-hive, preparing pounds of "copy" under pressure to fill the compositorial maw, what a charm the placid delights of the artist's studio afford—in contemplation! How delicious the surroundings, the atmosphere! How pleasant the tasks—if they *are* tasks, which we sometimes doubt!

But we have heard it hinted that the studio is not the Arcadia it seems to be; that the artist has quite as many heartburnings, jealousies and struggles as other people, and that, although the world which admires his productions gives little thought to it, his work is not play, but a steady drain on his physical and mental resources. When we gaze on the picture and admire it we do not give consideration to the expenditure of nerve-tissue and brain force it represents; because we look to results, not to the means employed in obtaining them.

Journalists, actors, doctors, parsons all think that the meanest and all-round-cussedest set of men are harbored in their own particular art or profession. Artists believe that they have the monopoly of them. They say that a pursuit whose practice should broaden, ennoble, widen the sympathies, and bring its comrades into the closest of brotherhoods is productive in too many cases of envy, malice and all uncharitableness.

As an instance, they cite the members of the "ring" of magazine artists in this city—clever men who have built a fence around themselves and their field, which no outsider or new-comer can attempt to climb without encountering an overwhelming shower of missiles. They are as narrow as that!

But there is one illustrator in this big town who belongs to no "ring," who cherishes no animosities, whose heart and mind are large enough to permit the recognition of talent other than his own, and who exhibits enthusiasm when he talks about the *chef d'œuvres* of his brethren. He has the breadth of vision we have a right to expect from men of genius.

We refer to Arthur Jule Goodman, an artist who has made his mark in Paris and New York; a pupil of Bouguereau; a Salon exhibitor, and the pioneer in artistic dramatic illustrating.

On West Sixteenth Street Mr. Goodman's studio is situated—high up, where the light is good and the air is pure. The walls are covered with dainty water-colors, bold pencil sketches, and soft etchings, all bearing the owner's signature.

The artist, seated in a high chair, before a large drawing board, on which lay an unfinished sketch of a scene from the latest play, twirled his pencil and chatted with a Mirror representative, the other day. Mr. Goodman is a very busy man, but he can always find a quarter-of-an-hour to talk on the one subject that fills his waking hours—his art.

"Yes," said he, "I am a loyal disciple of the modern French school. I studied and painted in Paris, and drank to the full the spirit that pervades art there. I did not feel that I was equipped for my career until I saw several of my pictures hung in the Salon."

"When did you leave Paris?"

"Three years ago. On my return to New York my first work was the curtain at the Broadway Theatre. It was based on a colored photograph of 'The Return of the Bride.' Fortunately, I had seen the original painting. Yes, the artistic effect was marred by the introduction of several portraits from life. In that, of course, I did not please my own fancy but simply carried out the wishes of the management."

"And since then?"

"Since then I have devoted myself to carrying out a favorite idea that long ago came into my mind. I met with many difficulties before I succeeded finally."

"What was that idea?"

"Illustrating plays. I believed that no class of subjects offered a finer or a more attractive field. I felt that sketches of scenes and characters would form a valuable adjunct to an illustrated periodical. But where was the medium? Where was the publisher that would undertake the large expense of doing the thing properly, and give my plan his confidence and a fair trial? That was the puzzling part of it."

"But you found that medium and that publisher?"

"Yes, but not before I had spent more than a year in fruitless search. The Harpers seemed inclined to give me the chance I desired. They allowed me to illustrate Jefferson's Rivals in the *Weekly*, but they stopped there. The plan was too wide a departure from their conservative policy, they said. At last, good fortune brought me into contact with Mr. Maurice Minturn, editor and art manager of the *Illustrated American*. He shared my enthusiasm. Indeed, his thoughts had been running in the same channel—he had been waiting for an artist who could meet his views."

"Your medium and your publisher obtained, what then?"

"Then we got to work, and let me tell you that it was Mr. Minturn's taste, judgment, and appreciation, and the boundless liberality of the *Illustrated American* that enabled me to change my dream into a reality. Our method is this: A new play, offering opportunities for striking illustration is selected. I go to see it once or twice, settle upon the character and scenes to be delineated, and then pass in at the stage-door with my portfolio under my arm. In the wings or in the dressing-rooms I make my sketches, and sometimes after the play is finished I persuade the players to remain and pose for me on the stage. They have been extremely obliging in that respect. Why, the other night at the Lyceum Mr. Sothern, Miss Harned, Mr. Cook, and others stayed on the stage until after midnight that I might make an accurate picture of the dramatic scene on the staircase."

"Do you find that the actors aid you in your work?"

"Indeed they do! They possess artistic feeling and they grasp my ideas in an instant. For that reason I prefer sketching actors to anybody. We get along capitally, because we understand each other."

"Do you sometimes resort to photographs for assistance in getting a likeness?"

Mr. Goodman looked at The Mirror representative with an expression anything but pleasant.

"No," he said, after a pause. "I never use photographs. The photograph is mechanical. Such life as it possesses is carefully removed in the retouching process. The photographer's object is not so much to produce a likeness as to flatter his customer. Therefore, he removes the lines that give expression to the face and softens the portrait down until it is flat and 'pretty.' My sketches are all made from life, and I endeavor to reproduce in them the expression that the actor gives to his character."

"In a late number of the *American* there was a little sketch of a clown, sitting dejectedly in his dressing-room, reading a letter. The picture was called 'Bad News from Home,' and it told a pathetic story. Was it purely imaginative?"

"No. It was suggested by something I saw behind the scenes at Barnum's Circus last Spring. The French clown who appeared with the geese was the subject. With the ready adaptability of your Frenchman, he accepted a hint from me and posed for the picture as you see it."

"Your reference to painting the curtain at the Broadway suggests a question. Do you think that the curtains used at most theatres are unsuitable in subject and unworthy in treatment?"

"I shall answer that question by asking another: Is there any person of refinement and culture that does not think that the average curtain is both unsuitable and unworthy?"

"What change do you advocate?"

"In the first place, banishment of the stiff painted satin and velvet draperies, which are artificial and meaningless. A curtain of real stuff is vastly preferable, if drapery effects are wanted. But best of all is a painting—a classical or historical subject—even if it be a copy of a famous painting. Such a curtain gives the spectator's eye something to rest upon agreeably between the acts—there is distance in it, and that is pleasanter than a flat surface which gives an oppressive sense of close proximity. Moreover, curtains should be painted by artists of note. Naturally that means an outlay of considerable money, but it is worth the extra cost."

"But managers generally go in for the showiest article for the least money."

"True. Last Spring a manager wished me to paint a curtain for a new theatre. I suggested a reproduction of the magnificent painting, 'Charles IX Entering Antwerp.' 'How much will it cost?' asked the manager. 'Fifteen hundred dollars,' said I. 'Phew!' he exclaimed, 'my scenic artist will paint me a curtain for two hundred-and-fifty.' I did not paint the curtain. I would like to see a theatre whose curtain was a work of art; whose exterior looked like a temple of the drama, with sculptures of great actors and dramatists adorning the façade; and with theatrical portraits in the *foyer*. Why not? The Paris Opera House is rich in pictures. Every one is arranged so that it can be removed from the walls in an instant without injury in case of a fire. There is no risk in investing money in good pictures."

"The theatre you outline is a dream, impossible while the stage continues to be the slave of the box-office."

"I fear you are right. But I would like to see such a theatre in New York, nevertheless," signed Mr. Goodman.

Here the charming little daughter, whose face appears in many of Mr. Goodman's pictures, entered the studio with Mrs. Goodman—a brilliant writer, by the way, whose sympathy with her husband's work is a constant source of help to him—and the chat terminated.

A CASE OF JEKYLL AND HYDE?

A company billed as The Rileys is playing a repertoire of stolen plays. They appeared at the Faurot Opera House in Lima, O., not long ago. H. G. Hyde, the manager of that house, claims that he did not know the piratical character of the party until after they had struck their tents and moved to other fields.

The Rileys are hypocritical pirates. They conceal the identity of the proceeds of their robberies under new titles. For instance, Young Mrs. Winthrop masquerades in their repertoire as A Bitter Atonement. Caprice is presented as An Unequal Match. Bartley Campbell's Fate is also presented under an alias.

The most surprising thing about The Rileys is the management. A man that poses as a reputable manager is a partner in the enterprise. Braden and Mackay figure on the printing as proprietors and managers. The Braden of the firm is the senior member of the firm of Braden and Hild, managers of Augustin Neuville in The Boy Tramp.

So far as our knowledge extends Mr. Braden is the first manager on record that runs an honest company and a pirate company simultaneously.

Mr Braden, in explanation of his peculiar position, writes as follows:

"I was ignorant of the fact that An Unequal Match, played by The Rileys, was identical with Caprice. It will be dropped at once, as I have no desire to use other people's property.

"My connection with The Rileys is in name only. I know nothing of the company or the plays further than the towns they play and the cost of playing same. W. H. Riley, Jr., is the head and front of the company, with which he has been for the past two seasons, playing the heavy parts. He had, so I was led to believe, a successful experience in handling a repertoire company.

"I was prevailed to go in with him in putting out The Rileys. I booked the time and got out the paper and there my active connection with The Rileys ended.

"I shall visit the company this week and shall attend personally to dropping from their repertoire any plays that may be pirated."

SARONY.

The cosmopolite who does not know Napoleon Sarony, either personally or by reputation, is not worthy the appellation.

As a photographer and as a character he is equally noticeable. In an interview with a Mirror reporter, he said: "About twenty years ago, when I returned to New York from a trip through the art galleries of Europe, I found that the photographers took nothing but conventional poses. I inaugurated artistic photography."

That, indeed, is true. Sarony never photographed anyone without carefully studying the face and figure and posing the subject, so that the best points would be brought out.

He is nothing if not theatrical. This may be inferred from his photographs. He is an acute observer of people and things and is full of bright reminiscences and stories.

The photograph of him that appears on The Mirror's first page was taken by himself. In it he looks not unlike Napoleon III. of France. He who will inspect the picture will notice that the costume is much too large for the wearer; it hangs in folds at various places.

To tell the truth, it was not the property of Sarony. A prince visiting America for the first time came to Sarony to have his photograph taken. The day was cloudy, so Sarony told the prince to come again in a few days. The Prince left his royal uniform, which he had brought in a valise, in the Studio.

Now the Prince was a strapping six-footer, and Sarony is a mite of a man. Nevertheless, it was the work of a few minutes for Sarony to array himself in the military trappings. The impressive results can be told by a glance at our first page better than by a pen portrait.

Sarony's heart is as great as his fame as a photographer. He has hundreds of friends who appreciate his personal qualities quite as warmly as they appreciate his merits as an artist.

THE SOUTH BOOKING.

W. A. Brady returned to the city the other day after an extended tour through the South. To a Mirror reporter he said:

"I want to sing a glad song about the South. I am enthusiastic about it. I never was in such a booming country. The crops have been good down there, and money is plentiful. All the theatres have been doing big business. I was with my star, Bobby Gaylor, and he made a great hit in Sport McAllister. He drew $950 on our third night in New Orleans.

"The business in other sections of the country cannot compare to that of the South. It is particularly bad in New England. The only company that is doing at all well is my After Dark company, which has been averaging $1,000 a week profit.

"The trouble with New England is that it is overdone. There are sometimes as many as six companies in the smaller towns. The Clemenceau Case is making a pile of money down South. The public takes as much interest in it as it did last year. The only objection I find to the South is that they don't like farce-comedy. They won't have it.

"I have four companies on the road—After Dark, Bobby Gaylor, The Clemenceau Case, and The Bottom of the Sea. Bobby Gaylor will come to a Broadway theatre in April. Another play I am interested in is one by Clay M. Greene, which was written for Joseph Grismer and Phoebe Davies, and which will be produced at the Madison Square Theatre under my management the last week in May. It is not named yet, but the scenes are laid in the South. It will be tried on the Western 'dog' before it is seen here.

"To return again to the South, you may mention that I have arranged with Henry Greenwall to represent the whole of his section here. I have taken an office with Mr. Greenwall at 1164 Broadway, and we shall do business under the name of The Southern Circuit."

A STORY OF MASCAGNI.

It has not been mentioned that the theme that Pietro Mascagni used for Cavalleria Rusticana had been previously used by an Italian composer, but Mascagni's triumph was not more pronounced than was the failure of his predecessor in handling the subject. Like many other geniuses, he turned brass into pure gold with a wave of his magic wand.

Less than two years ago, young Mascagni was an obscure, half-starved music teacher, trying vainly to support a wife and children on an income of $30 a month.

When his opera was first produced in Italy, it created a tremendous *furore*. But Mascagni did not realize at first the extent of his triumph. When the director of the opera dilated upon his magnificent triumph, and when several persons came to him with offers of large sums for more operas, the poor, dazed fellow could only ejaculate:

"Thank God! Now I shall be able to buy my wife a new dress."

In the hour of his unexpected success, when a new and golden vista was opening before him, the struggling composer's first thought was not of personal elation, but of home. Quite a pathetic incident, was it not? It revealed a nature that draws us closer to Mascagni than even his exquisite music can draw us.

In Italy Cavalleria Rusticana makes an evening's bill; nothing else is played with it. The reason is that the demonstrative Italians insist on so many encores, and fill in such a lot of time with cheers and applause that a piece whose representation would ordinarily consume an hour and fifteen minutes lasts from eight o'clock until nearly midnight.

REFLECTIONS.

H. C. Miner is having a brown-stone house built on Twenty-fifth Street, abutting his theatre on Eighth Avenue. It is said that Mr. Miner will dedicate the building as a rendezvous for his democratic friends of the Thirteenth Assembly District.

Charles Metcalfe, of J. M. Hill's business staff, made a hasty visit to Boston last week in the interests of Mr. Hill.

The suit for $20 back salary, claimed by Duddie Douglass, against Frederick R. Giles, of the late Black Masque company, was brought up on Friday before Judge Jerolomon, of the Eighth District Court. The case was dismissed, the plaintiff paying the costs.

George C. Thayer, late with Richard K. Fox and the Seer printing houses, has turned up as the manager of the Opera House at Laurel, Del.

Lotte Winnett, Ella Wienan, H. W. Mitchell, and Baby Briscoe will shortly join His Nibs, the Baron. Mr. Winnett thinks of organizing a number two company.

W. A. Brady has severed his connection with Randall and Dickson's Dramatic Agency.

M. A. Kennedy will not appear in The Lost Paradise. He has been lent to the forthcoming production of Miss Helyett at the Star.

Florence Merville has signed with the Kate Purssell company.

Grover Cleveland and Richard Watson Gilder occupied a box at the performance of The Cadi the other evening. The ex-President appeared to be highly amused by Mr. Seabrooke's dry humor.

Laura Schirmer-Mapleson made her American début last week in Boston. She appeared at the Music Hall as Lucia. Charles R. Adams, Del Puente, and Dr. George R. Clark were in the cast.

Sydney Chidley, the scenic artist of this city, is reaping honors and fame in St. John, N. B. He has been doing some excellent work in the new Opera House there, and after the performance on the opening night recently, he received a curtain call.

Elena Salmoraghi, the Polish dancer, has been engaged by Maurice Grau for the American opera season. She starts for New York from Liverpool this week, accompanied, probably, by Mr. Grau.

George T. Meech and Louise Halbee have replaced Charles E. Bowen and wife (Abbie Pierce) in the cast of The Royal Pass. The business of the company, by the way, is reported to have opened up well on the new season.

Arlington's Minstrels are booking return dates. They are said to be meeting with excellent success. Alexander Wilson's latest song, "A Tear-Stained Letter," is encored, and will be published.

The complete cast of principals engaged for A Night in Venice, which will be sung in Philadelphia on Oct. 19, is Helen Lamont, Joseph S. Greensfelder, Stuart Harold, Charles Allison, Thomas H. Persse, Olive Louise Barry and Carlo Torriani. The principals and chorus began rehearsing in this city on Monday.

Thomas Stratton appears to have made a hit in His Lordship. The Saratoga *Eagle* says that the entire Seymour-Stratton company can be safely recommended as a first-class organization.

Ben Teal to a Mirror reporter: "Not since the first night of Niobe at the Bijou have there been any desirable seats in the orchestra for late comers. The house has been sold out indefinitely beforehand. This is large business, when you reflect that the many regular theatregoers are still out of town."

H. Grattan Donnelly has resigned his position as press agent of the Arch Street Theatre, Philadelphia, in order to devote himself exclusively to play-making. He is now in this city directing the rehearsals of his new play, An American Girl. After its production Mr. Donnelly will return to Philadelphia to work on a play that he is under contract to write for J. M. Hill. Mr. Donnelly says that he has contracts for plays that will take his time for two years.

The *Evening Star*, of Steubenville, O., refers in a recent issue to The Mirror as "the best and most critical dramatic journal on the continent," republishes a criticism from our columns on a visiting attraction, and adds: "The above criticism from The Mirror should be enough to pack the house with one of the best audiences ever assembled at the Opera House."

Harry Bulgworth, late of Carncross' Minstrels, George W. La Rosa and Harry Z. Reese are new members of George Arlington's Minstrel company No. 1. We are told that the company is prospering through the Eastern States, and that S. R. O. is not unusual where it performs.

We have received from Charles Scribner's Sons "French Dramatists of the Nineteenth Century," by Brander Matthews. The book was originally published ten years ago, but it has now been revised and a new chapter, containing a retrospect of the decade since the book was first published, has been added. The brief chronology has also been expanded by the insertion of the most important plays produced during the past ten years. Students of the French drama and dramatists will find this book valuable. Mr. Matthews brings a trained intellect and a direct style to bear on his subject.

W. N. Lawrence, manager of Janauschek, was a caller at The Mirror office the other day. He said that his star's season had opened auspiciously. Receipts had been excellent, and The Harvest Moon made a strong impression everywhere. Janauschek, after playing Paterson and several other towns in the vicinity of this city, will traverse the Pennsylvania and Ohio circuits. Mr. Lawrence says that she will not present her new play in New York this season.

IN THE WINGS.

I was chatting with Paul Mayer, secretary of the French Copyright Office, on Fifth Avenue, and he told me that Coquelin expects to act in Chicago, in coöperation with Sarah Bernhardt, during the World's Fair, next season. The principal play will be Hélène, which was given a successful presentation at the Vaudeville, in Paris, last month. It is by M. Delair, and is described as a modern Hamlet. Suggestive and sad incidental music has been composed by Messanger, and it is said to be as melodious as Bizet's music, incidental to l'Arlisienne.

I asked John B. Schoeffel if he knew anything about this proposed combination of the two French actors, and he said that so far as Abbey, Schoeffel and Grau are concerned, there is no such project on foot. He says, however, that his firm is already negotiating with Coquelin for a tour of this country next season.

Mr. Schoeffel told me something, by the way, that will be pleasant news to very many people. Last week his wife, Agnes Booth, signed with A. M. Palmer to be a permanent member of the Palmer stock company once more. Mrs. Schoeffel will return to the fold at the beginning of the revival of Alabama at Palmer's Theatre, following the engagement of Marie Wainwright.

From time to time for the past year there have been reports that Elita Proctor Otis, who has dallied with the stage and literature in a semi-professional way, intends to appear before the footlights as an out-and-out professional. Miss Otis returned from Europe a fortnight ago, and I now hear that she has definitely decided to star next season—or, possibly, this Winter—in a new play. She has got the money requisite for a substantial backing. The piece is a farcical comedy on the style of Nerves and Jane.

Mrs. Kendal and Genevieve Warde are great cronies. They were much together in London last Summer. I was calling on Mrs. Kendal on Friday, and I asked her if she could tell me what Miss Warde's plans are. "She is going to Australia very soon to act in Forget-Me-Not and in repertoire, and then—here is a little secret"—I think that she will come to America by way of San Francisco, playing at the principal cities. I told Miss Warde that I would like to have Daniel Frohman direct a tour for her, as he has done so well for Mr. Kendal and myself; so I told him yesterday that I wanted him to manage a tour for Miss Warde here, and I think he will."

Jules Claretie, the director of the Comédie-Française, is writing a novel. It is an argument against divorce, and has some points analogous to Corneille's Polyeucte. Mr. Claretie will dramatize the book, and I am told that he would like to have the play made into English and produced in America.

That picturesque character and gaudy artist, Captain Alfred Thompson, has collaborated with Harry Saint Maur, the tall man in the yellow Prince Albert coat, who has recently come to New York from Australia. The result is a melodrama, chock full of what all modern melodramas are chock full of—realism, sensation, and local color. I was looking over Captain Thompson's miniature paintings of the scenery. One of the scenes represents the bar of the Hoffman House, with its famous "Nymphs and Faun" by Bouguereau, prominently displayed. Another scene will be Harry Hill's dance hall in full blast.

Henry Pettitt and Augustus Harris' melodrama A Million of Money, which was last year's Autumn success in gore and glory at the Drury Lane, London, is now touring the English provinces, and according to a letter from Henry Pettitt it is playing to the best business in the country. Eugene Tompkins, of the Boston Theatre, has the MS. (and I believe the models), but he does not think the play would suit his Boston Theatre. Elizabeth Marbury has accordingly interested herself in the piece, and it is likely that before long it will be staged here.

The intellectual face of Henry C. DeMille loomed up before me in the lobby last week. I never can get it out of my head that Mr. DeMille is continually analyzing. His close-shaven, firm-set face would be stern were it not that his eyes are twinkling through his gold-rimmed glasses. "I believe," said Mr. DeMille, "that a fine theme for the playwright to take up is that of the evil of conventionalism. For instance, conventionalism holds that it is wrong to tell a lie. But the lie that the Mother Superior told in The Two Orphans was justifiable, for it defended innocence against a combination of circumstances that would have been fatal if she spoke the truth. I do not for a moment wish to decry what is ethically right, but I think that conventionalism often works much harm." Mr. DeMille made another seemingly odd remark. He said that he considered that the modern farce-comedy had taken the place of the circus with the great and uncertain public. The remark is, perhaps, not so odd after all.

Harry Lacy was in a retrospective mood one afternoon recently, and he told about the first time he ever saw Edwin Forrest. It was when Mr. Lacy was call-boy at Wood's Theatre, Cincinnati, and he received a salary of $3 a week. On receipt of the first payment he invested it in a new sailor hat and betook himself to the theatre to see Forrest in the curse scene in Richelieu. In order to get a good view of the tragedian, Lacy crawled out on the rigging loft till he was exactly over the sacred spot where Julie stood. Forrest began "I draw the sacred circle of the holy church. Place but one foot on that holy ground, and on thy head, yea, although it wore a crown, I'd launch"—"and my new sailor hat fell into the circle!" said Lacy. The rage of Forrest cannot be described. Lacy had fled. He was discharged. For a time he relinquished all hopes of putting on the sock and buskin.

Most of the girl attendants in Nero have never been on the stage before. They are aspirants. On the first night they occasioned considerable amusement by the energy with which they pushed Charis (Emma V. Sheridan) from the stage in the third act. Their impetuosity, however, has since abated somewhat, and they now move about with all the *sang froid* of veteran thespians.

While writing about the production at the Garden, I would say that Miss Sheridan does *not* wear a wig as Charis. The matter is not of remarkable importance one way or the other, but as several of the caustic critics have gone out of their way to say that she does, it may not be uninteresting to note that Miss Sheridan asserts that she wears her own hair. "I have so much trouble to dress it that it is sad, indeed, to to have it called somebody else's," she says.

Few men have had an experience equal in variety to that of Julian Magnus. In 1871 he was a violinist in the Grand Opera House orchestra, under the baton of the late Tissington, playing the cornet in the afternoons in the band of the younger Julien at Terrace Garden. Thence he drifted into literature, starting *The American Athenæum*, and subsequently joining the staff of *The Arcadian*, for which paper the late Mary Fiske, William Winter, W. J. Henderson, A. E. Lancaster, Stephen Fiske, and B. F. Butler turned in copy. In turn then Mr. Magnus became press agent of Wallack's Theatre, musical critic of *The Graphic*, a member of W. J. Florence's and of the Wallack stock company—where he played in Rosedale and Ours—and of A. M. Palmer's and Shook and Collier's companies. He wrote Conscience with A. E. Lancaster, and a number of other plays, chiefly with H. C. Bunner. In the season of 1886, he acted in Rosina Vokes' company, and left to take another turn at journalism, as the dramatic editor of the new weekly, *The Epoch*. Then he became dramatic editor of the *Tribune*, assisting William Winter; managed Fred. Warde, and three years ago Miss Wainwright.

Harry Eytinge, the character actor, has been engaged by Daniel Frohman for a number of years. Mr. Eytinge is now acting the part of Craig in The Dancing Girl. He will play David Ives, the Puritan father of the heroine, as soon as the company goes on tour, as that excellent actor, Augustus Cook, will be required for a part in Pinero's Lady Bountiful, in which the Lyceum stock company will open the season.

Apropos of the Dancing Girl, Daniel Frohman tells me that a number of society amateurs, have been appearing for the last few nights as the guests at the Duke of Guiseberry's house, in the third act. On the first night the absurd taste in dress and the awkward demeanor of the supers who represented the guests, nearly spoiled the serious interest called forth by the dramatic events in that act.

I think it is more than likely that Charles Wyndham will act in America the latter part of the season. His manager, Mr. Moore, is already in this country, in order, I understand, to secure bookings for Mr. Wyndham to come over to fill after the holidays. In the meanwhile, Miss Hellyett will fill the time at his London theatre, the Criterion. My friend, the doughty Charles Frohman, shares my opinion. The prolific manager adds on his own account: "Mr. Wyndham's cable that he intends to come to New York to insist upon my casting Miss Helyett according to his ideas I look upon as a method of Mr. Wyndham's to secure personal advertising by 'working' the cable, for the reason that he intends to come to America to act after New Year's. I own the entire American rights, and it is scarcely necessary for me to say that I shall cast the production as I see fit."

Reginald De Koven and Harry B. Smith, the authors of Robin Hood, are, even at this early time, at work on a new opera. They have had an offer from Sir Augustus Harris to take Robin Hood to the stage of Covent Garden next June and July. If they can get the terms they want I think that they will accept the offer. In case they do, it is quite likely that the opera they have on the dockets will be produced there also. De Koven and Smith are occupying a little niche in the musical world here that is not unlike the big niche that Gilbert and Sullivan filled in England.

Maud Tempest has a pretty flat in the Marlborough apartment on Broadway, at Thirty-sixth Street. She has a chaperone, a maid, a pug dog, and a parrot for company. Miss Tempest does not like The Tyrolean, in which she is the shining light, the least bit. "It's trash," she exclaimed to me: "perfect trash! Why, it's by no means so good as The Red Hussar, in which I first appeared in this country." I do not think that most people will agree with Miss Tempest. The talk of the musical contingent on the first night was in favor of Carl Zeller's comic opera. The plot, to be sure, is so slight that it is almost invisible, and of buffoonery there is but five minutes' worth. But the music is fresh, and the stage pictures are as dainty as the Watteau work on a coquette's fan.

Pacolet.

It is probable that The Black Masque, which closed a few weeks ago, will soon take the road again. It will be rewritten and recast. There will be no spectacular or athletic features. Frederic R. Giles will be again interested in the production. He is the author, and he will get any royalties there may be. Mr. Giles is at the same time preparing for a production in Chicago during the holidays. He says that it will be a modern character drama. Mr. Giles has had knocks, but he is plucky, and we all like to see a man stand up again.

LETTERS TO THE EDITOR.

MR. TYRRELL EXPLAINS HIS POSITION.

New York, Oct. 8, 1891.

To the Editor of the Dramatic Mirror:

Sir,—Although I dislike press warfare, especially when the antagonist is a woman, yet I must crave space for a brief reply to Miss Greenwood's letter, which appeared in your last issue.

Firstly, I never circulated any fallacious or malicious statements concerning Miss Greenwood, either individually or conjointly, and never claimed that she was indebted to me.

Secondly, the charge of incompetency is best answered by stating the following facts. I was comedian in her company last season for three months, was with her when the season closed, and was re-engaged by her for the present season, signing my contract in June last. This statement can be substantiated by reference to Messrs. Marks and Norman or to Mr. J. A. Brown. To the first-named gentleman Mr. Varley, the manager, expressed his approval of me.

With regard to financial matters, I would refer all enquirers to Mr. Francis Reiter, late musical director of the company.

Had not Miss Greenwood gone out of her way to malign me I should have maintained a discreet silence.

Sincerely yours,

Charles A. Tyrrell.

THE ANNANDALE COMPANY.

Toronto, Oct. 8, 1891.

To the Editor of the Dramatic Mirror:

Sir,—I notice in your edition of this week a statement to the effect that we have not paid salaries for two weeks. I should like to know who your informant is and what authority you have for making such a remark.

The statement is false. Our people are still with us, and would not remain unless they got their money. I should imagine you would inquire into the truth of a rumor before publishing it. Any of my artists would gladly write you a letter of contradiction if necessary. I will gladly forward you my salary-book, containing the signatures of all the company for their salaries if you desire it.

Hoping you will contradict such a report, believe me to be, most faithfully yours,

Frank Rolleston.

BRIGHT SIDE OF "THE DARK SIDE."

Baltimore, Md., Oct. 8, 1891.

To the Editor of the Dramatic Mirror:

Sir,—We notice with great gratification your recent very valuable innovation in The Mirror—the "Dark Side" column, which is a veritable beacon light to managers throughout the country. The information you afford the managers in particular, and the profession in general, is of unquestionable value, and largely fills a long felt want.

Managers of theatres are so entirely at the mercy of traveling combinations as regards their obligations to fill the dates contracted for that your "Dark Side" column is to the theatrical profession what Bradstreet and Dun's agencies are to the commercial community, and we ardently hope you will continue these announcements, which will undoubtedly tend to benefit all parties concerned.

Managers lose hundreds and hundreds of dollars each season by the sudden collapse of combinations and their inability to fill the time on short notice; whereas, they could in most instances have filled the time on short notice if they had been prepared with the information they can now derive from "Dark Side."

We send these few remarks with no disparagement to the traveling profession, for the "Dark Side" column, in our estimation, will enhance the prospects of both manager and actor. Cordially assuring you of our gratitude, we remain,

Yours truly,

Harris, Britton and Dean.

A FABLE.

New York, Oct. 10, 1891.

To the Editor of the Dramatic Mirror:

Sir,—I send you a fable, dedicated to whom it may concern.

A burglar's apprentice, whose master had retired temporarily, resolved to essay business on his own account. After seeking in vain for breakable banks, and assailable up-town flats, he found a small church, and, like many older and seemingly wiser ones, he reasoned that as all else had failed, he might as well try what consolation or profit he could find there. So he "cracked" it, but finding nothing worth carrying off, he proceeded to demolish and deface things that were useless to him.

Among the ornaments was a picture, representing the Garden of Eden before the fall of man. To this he turned his attention.

With the aid of a piece of charcoal he histrionicized Adam, by adding to his somewhat meagre toilet the embellishment of a Champion's belt and a pair of boxing gloves, and "mashed" Eve in with a bicycle. He put a crown on the lion's head and four kings and an ace under his paw. He labeled the serpent "Rossa," because, as he explained subsequently, he had been banished from Ireland, and he was engaged in casting the other animals for equally strong roles when the Sexton captured him.

When arraigned, he entered the plea that he had "cracked" the church in good faith, but realizing that there was no money in the job he thought he might as well have some fun, as it was the only way he could get even.

Moral: Don't insist upon having fun when business is bad, and don't waste time trying to get even.

Braird Nankeen.

OPTIMIZED.

Providence, R. I., Oct. 4, 1891.

To the Editor of the Dramatic Mirror:

Sir,—I hope that you will give this missive space in the next issue of the old and reliable Mirror.

Cohen's Willow McCann's Trip company, of which R. A. Dumary was manager and backer, disbanded at Rochester, N. H., on Sept. 12. Its affairs were in a bad state. Salaries were in arrears. The company came to Boston on Sept. 24, and Manager Dumary, after arriving in Boston, vanished. That was the last seen of him. He had said to the company in the railway depot that he would see them at a certain dramatic exchange; but he took a train for elsewhere, and never put in his appearance.

I was left at Rockland, Me., as I had been requested by Dumary by telegraph to wait there until I heard from him. I waited four days, but no word came. At last I "took the drop" that the company had gone to pieces. I then took the boat for Boston, and went direct to the dramatic exchange. I saw there some of the company waiting for Dumary.

Some of the members told me that Dumary had told them that he had notified me by telegram that the company would close on Sept. 12. Dumary never sent me such word. His telegram came to hand on Sept. 12 telling me to wait at Rockland till I heard from him. I might have been waiting at that point till the moon had been frozen over before Dumary would let me know of it.

His main object was to get to Boston and then skip out before he saw me. They say he has money, so I am told by Manager Spitz, of the Dramatic Exchange. If he has, he knows enough to keep it. Two weeks' salary is due me.

This is my first experience in "getting left" in nine years in the profession. Manager R. A. Dumary was the husband and manager of Flavie Collie.

Yours, A. D. Cameron.

Agent the late Cohen's Willow McCann company.

AN ACTOR'S SUGGESTIONS.

New York, Oct. 10, 1891.

To the Editor of the Dramatic Mirror:

Sir,—How constantly you hear it remarked that the old reproach of "vagabond and outcast" still clings to the occupation of an actor, and curiously enough this feeling of contempt exists largely among the lower class of petty shopkeepers and such like—men frequently far inferior in mental qualities to the average actor.

Now, is it not our duty, does it not become an obligation upon us, to remove the stigma from our ancient art? It is not, after all, a very difficult matter. When we hear and see every day proofs that ignorant people regard us with unjust contempt, shall we not, for the "noble name we bear, prove ourselves of noble mould," and wipe away this stain forever?

I once met a professor of geology who was astonished to learn that an actor had found time or care to devote his leisure to the science of entomology. "You are surprised at that," I remarked. "As much," he replied, "as I should be to learn that an actress had devoted herself to evangelical work."

An actor is regarded by a large majority as a loudly-dressed, loud-voiced, long-haired, impecunious individual, and if by chance one of this majority meet an actor who is none of this his astonishment is stupendous.

My geological friend, a man of liberal views, too, still looked upon actors, as a body, as peacock strutters in this work-a-day world.

Now, brothers in art, can we not reform this altogether? Do you remember the gentle satire which appeared in a London paper not long ago, which asked the question, "Why do actors talk so loud?" Need we do so? Then let us talk more softly to begin with.

Have we no pride that we should loaf on street corners, compelling the employment of a "special policeman" to move us on? Do we wish to be regarded by street-car conductors and day laborers as idle, dissolute vagabonds? Then let us do our business quietly and avoid obstructing the streets.

The apparel oft proclaims the man. By all means let it—but not the actor.

Respectfully yours, An Actor.

MR. PELL REPLIES TO MISS JARBEAU.

Chicago, Ill., Oct. 8, 1891.

To the Editor of the Dramatic Mirror:

Sir,—The outrageous and totally false statements made by Vernona Jarbeau in your issue of this week demand immediate attention. I knew Miss Jarbeau to be a woman who would stop at nothing to obtain a desired end, but little dreamed she would go so far out of her way as to invent such an amount of abuse as contained in the letter you quote.

Her statement of my "frost" in her company is too absurd to require comment, but her other remarks are evidently made with the deliberate intention to do me injury, and they require attention.

She speaks of my propensity to gossip. It is a humorous thing to charge me with when I scarcely spoke to any of her aggregation of talent.

Her statement that I had "talked shamefully of Miss Nellie McHenry and Harry Philips" I herewith brand as an absolute falsehood, and will make a statement before a notary to that effect. The only ground I can see for her choosing Miss McHenry is that she one day asked me why I left her. I replied that Miss McHenry was very particular and difficult to please, and that we had some trouble.

As for Harry Phillips, I have never had a word of fault to find with him, and he has been dragged into the case without reason.

There was not a scent of fault until I gave in my notice, and then Mr. Bernstein sent me a shrewish letter, full of absurdities and bad spelling. Since that time he has gone about with an air of lofty disdain, and refused to notice my existence. All because I did not choose to remain in his company!

As for the houses Miss Jarbeau is booked in it is only necessary to say that we opened at Havlin's in St. Louis, which is the cheapest theatre in the city, and followed it with a week stand at the People's in Toledo. Miss Jarbeau is booked at the Ninth Street in Kansas City; the National in Philadelphia; the Gaiety Muse in Providence, etc. Any one who is interested enough in the case to read this communication will understand her bookings.

I have written this in justice to myself and my reputation. I do not care to enter into arguments with women, and so I hereby withdraw. Miss Jarbeau will elicit no further free advertising from me.

Respectfully,

Arthur C. Pell.

MERELY A GAME OF "BLUFF."

Amesbury, Mass., Oct. 8, 1891.

To the Editor of the Dramatic Mirror:

Sir,—It is amusing to persons acquainted with the true state of affairs to read the continual howling of a so-called theatrical print about its forty-two columns of "paid up advertisements."

The tactics pursued by this sheet are truly those of a journalistic "shyster."

I have the written word of three prominent managers who have advertised in this print that their advertisements, while carried beyond the contracted time and stretched beyond the space engaged, instead of benefiting them was an injury to their business.

Yours truly, J. M.

MUSICAL DIRECTOR SANDER'S VIEWS.

Hoboken, N. J., Oct. 10, 1891.

To the Editor of the Dramatic Mirror:

Sir,—I should like to explain why men persist in going out between the acts. It is urged by some that they cannot put up with the interlude music, which is inferior. This is not the only reason. Many go out because they are thirsty, others because they want to buy sweets for their wives or best girls, and others to smoke cigarettes.

Now, as to the music, ask the average theatregoer what kind he likes best. One will say classical music, another will say popular music. How can any orchestra leader please both tastes?

I have often heard a selection tolerably well played by an orchestra of eight or nine instruments, and without any applause from the audience. Of course, the lover of "Annie Rooney" and "Comrades," had already left the theatre. The same thing occurs when the popular melodies are played. The lover of the classics makes his escape.

The fact is, average audiences are not educated up to the standard of good music. They do not appreciate it when they get it.

As to the engagement by orchestra leaders of poor musicians, I know very many admirable musicians now playing in city orchestras, and who receive excellent pay. Then again I know of many bad musicians who are playing nightly under bad leaders. These musicians receive a salary of $12 a week. It is not surprising that their music is execrable.

If managers engaged a good musician as leader, and gave him power to engage fourteen or twenty first-class men, an orchestra might be organized that would do credit to any theatre. It is impossible to achieve anything creditable with eight or nine musicians, and especially when the brass and drum equipment is strong enough for an orchestra of twenty-five.

Yours truly,

W. A. Sander.

A VETERAN TRAGEDIAN'S TRIUMPH.

Montreal, Oct. 8, 1891.

To the Editor of the Dramatic Mirror:

Sir,—Of one of Montreal's recent dramatic events the *Star* of this city says: "At the request of many society people, Neil Warner had the honor of supporting Modjeska as Macbeth. Modjeska was peerless; Warner scored a triumph."

All very well and strictly true, this statement; yet it fails utterly to convey the extraordinary triumph of Warner, who modestly bore the perfect ovation extended to him from the "all hail" of the weird sisters, to the defiant "hold enough" of the regicide.

His supreme magnetism never one instant abated. The old war horse scented the smoke of the battle-field—the tragedian was on his mettle.

Before a packed audience Warner rose to heights of sublime acting, rarely equaled. Kingly in physique, gesture, elocution, he towered a recognized master of the situation from first to last, and the thunders of applause that echoed from orchestra to the gods came from admirers wild with enthusiasm.

Charming and applauded as was the gracious Countess, to whom the public owed the tragedian's presence, undeniably last Saturday's triumph was the property of Neil Warner.

In offering my humble tribute, where tribute is so manifestly due, your correspondent makes an apology, knowing the spirit of fair play that animates The Mirror will plead more eloquently than I.

Isabel Garison.

ON THE MATERNAL SIDE.

New York, Sept. 29, 1891.

To the Editor of the Dramatic Mirror:

Sir,—In to-day's issue of your paper the article relating to the ancestry of Harry Corson Clarke contained one very important error.

It is from his *mother's* side of the house he claims revolutionary ancestors. Her great great-great grandfather was the first governor of Connecticut.

Please make the correction, and oblige,

Yours respectfully,

Adele Clarke.

AT THE THEATRES.

Star.—Still Waters Run Deep.

Comedy in three acts, by Tom Taylor.

John Mildmay	Mr. Kendal
Captain Hawksley	Mr. Bucklaw
Mr. Potter	J. E. Dodson
Dunbilk	A. M. Denison
Gimlet	George P. Huntley
Mrs. Mildmay	Violet Raye
Mrs. Sternhold	Mrs. Kendal

Mr. and Mrs. Kendal opened their third tour of this country at the Star Theatre, last night, the former acting John Mildmay and the latter acting Mrs. Sternhold in Tom Taylor's comedy, Still Waters Run Deep.

It is an old-fashioned play, carefully calculated and substantially constructed. Its interest is even, and its action as steady as that of a clock; and if the machinery is sometimes apparent, it is only that we may admire the skill with which it has been devised and fitted together. There are few moments of enthusiasm, but there are many dramatic and exhilarating scenes—we use the word in the French sense—and the play was so well acted as to make demonstrative an audience composed of people prominent in various circles in New York.

Mr. Kendal's Mildmay was acted with a firmness, imperturbability and appreciation that was absolutely satisfying. He played the part in the true spirit avoiding theatric devices, and making the most of legitimate methods.

The Mrs. Sternhold of Mrs. Kendal was marked by the ripe experience and versatility in expressing all emotions that she has shown in other plays.

The pair were called before the curtain several times, and Mrs. Kendal threw kisses from her finger-tips to the large audience.

Mr. Dodson gave a delightful character sketch of a man i his dotage. Mr. Bucklaw, who was the Captain Hawksley, showed himself to be a thoroughly competent actor, with a good voice and presence. Violet Ray, who was Mrs. Mildmay, was æsthetic in a long yellow gown.

Still Waters Run Deep will be played throughout the week. Next Monday Tom Robertson's always charming Home will be presented, and the privilege of seeing Tom Robertson's sister in one of the leading roles justifies pleasurable expectations.

Niblo's.—Beautiful Star.

Spectacular romance in a prologue and four acts, by W. H. Day. Produced Oct. 12.

The King	Tully Marshall
The Queen	Hortense Van Zile
Dowager Queen	Katherine M. Pike
A Fairy Queen	Nina Farrington
Corsair	Harry C. Stanley
Corsine	Madge Carr
Beautiful Star	Ruth Matthiessen

As an exhibition of the latest devices in stage mechanism, Beautiful Star may be entitled to the consideration of the public; as a play, we fear it is doomed to failure.

Mr. Day, the author, is an authority on stage mechanism. He is one of our most successful stage architects. It will be remembered that his views on play-making were expressed in an interview in an issue of The Mirror some time ago. It has always been Mr. Day's ambition to write a play. He was persuaded that he could achieve something successful in that line. The reception that his present and unique attempt received from the audience at Niblo's last night will probably convince him that a good stage director is not necessarily a good playwright.

Beautiful Star is in four acts and a prologue. Its story belongs to the realm of fairydom. The four children of the King are thrown into the sea by the dowager queen, and are rescued by a pirate. Seventeen years later the babes desert their spurious pirate parents, and go in quest of their birthplace. Of course, they finally get there.

Interspersed through this thin narrative are a number of ballets, more or less effective. Last night the properties became unmanageable, and the effect on the audience was painful. The curtain came down on the prologue to vigorous hissing from all parts of the house. The audience was indignant because three live babies in arms were used as properties, and were giving evidence of their humiliation by incessant bawling.

The literary merit of Beautiful Star is considerably below par, and as to the merits of the company, it does not call for any mention.

The only redeeming features of the performance were one or two effective stage pictures and a fairly good ballet.

Garden.—The Rivals.

Bob Acres	Joseph Jefferson
Sir Lucius O'Trigger	W. J. Florence
Sir Anthony Absolute	W. F. Owen
Captain Absolute	J. H. Barnes
Faulkland	Fitzhugh Owsley
David	George W. Denham
Fag	Joseph Warren
Lydia Languish	Viola Allen
Lucy	Carrie Jacason
Mrs. Malaprop	Mrs. John Drew

Comedy seems the most appropriate form of entertainment for the Garden Theatre, whose bright interior should never be pervaded by the murky gloom of tragedy. Last night Mr. Jefferson and his company in The Rivals permeated the place with the genial sunshine of mirth, and the dome resounded to the laughter of a large and cultured gathering.

Mr. Jefferson's adaptation of Sheridan's famous comedy is popular because it furnishes a fine medium for Mr. Jefferson's Bob Acres. It is the same delightful interpretation—quaint, quiet, subtle, irresistible; in brief, the work of an unrivalled artist.

Mr. Florence, of course, was the Sir Lucius O'Trigger, who, with Mrs. Drew as Mrs. Malaprop, shared, as usual, the honors of the evening.

Mr. Owen made a capital Sir Anthony, explosive as dynamite. Mr. Barnes was a handsome, adroit Captain Absolute. Mr. Owsley played Faulkland with tact and skill uncommon in a young actor whose experience in old comedy acting must, necessarily, have been limited.

Miss Allen's Lydia, Mr. Denham's David, and Miss Jackson's Lucy are familiar to our playgoers.

The Rivals will be followed next week by The Heir-at-Law.

Thalia.—The Dwarf's Wedding.

Musical comedy in four acts by Hans Gros. Music by Emil Christiani and Victor Arolander. Produced Oct. 6.

Illuscha	Selma Goerner
Don Lopez	John Wolf
Anna	Minchen Becker
Clara	Bertha Jaeger
Sonja	Ida Mahr
Ivan	Toni Metster
Peter	Franz Ebert

A large gathering of admirers witnessed the production of The Dwarf's Wedding by the famous Liliputians at the Thalia last Tuesday night. They were liberal with applause, but there was no disguising the fact that the piece bored them, because it did not present the little people to as much advantage as did The Pupil in Magic.

The piece deals with the midget children of a Siberian exile, who are brought to Petersburg, where a dwarf jester has married a full grown woman secretly, and is in a terrible state of comic anxiety because the Czar intends to marry him to the daughter of the Siberian. Many humorous incidents occur during the dwarfs' stay at the capital.

Ebert was given little opportunity to exercise his comedy gifts, but he was enthusiastically applauded just the same. Miss Goerner bore the brunt of the piece on her little shoulders, and they proved adequate to their heavy burden. She is a wonderfully clever actress. Wolf was amusing as the jester.

The normal-sized members of the company acquitted themselves satisfactorily of their ungrateful task. People do not care to see six-footers when the captivating midgets are waiting to effect their entrance.

Windsor.—Two Old Cronies.

Farce-comedy in three acts.

Jacob Blotzmeyer	Max Arnold
O'Donovan Duff	Charles F. Jerome
Officer Doolittle	Max Million
Goose Monotone	Barry C. Dietz
Silas	Lindsay Morison
Miss Petty Bristle	Ada Deaves
Violet Bush	June Mackey
Elsie Rush	Fannie Bloodgood
Little Puck	Florence Myatt

While Two Old Cronies is new to New York audiences, they have seen many entertainments similar to it. It does not differ from other pieces of its class, as it depends upon variety specialties for its success.

The house was only half-filled, but it made up in enthusiasm what it lacked in numbers.

Of the performers, Charles F. Jerome as O'Donovan Duff, easily led all in popular estimation, and Max Arnold as Jacob Blotzmeyer created considerable laughter.

There is no special reason for the featuring of Ada Deaves as her work was surpassed by several of the subordinate members of the company.

The Don Sisters were graceful in a song and dance.

The piece, on the whole, is very amusing and the performers clever.

Sandis'.—Lord Rooney.

Comedy in three acts, by William Carroll.

Pat Dugan	Pat Rooney
Lionel Bedford	Stanley Macy
Jasper Paragon	Robert J. Ward
Lord Rooney	J. L. Simonds
Mrs. Paragon	Josie Rooney
Mrs. Howard	Clara Simonds
Miss Vera Strong	Helen Feltham
Miss Focus	Emily Peare
Chip	Mattie Rooney

Last night saw the first production of Lord Rooney in New York, and it scored a hit. Pat Rooney is a great favorite with East Siders, whatever the show may be in which he appears, but in this instance the piece is really bright and funny.

The plot is not worth the telling. But each act abounds in pretty dances and witty remarks that keep the audience in continuous good humor.

With all his popularity Pat Rooney lost many of his laurels to his clever little daughter, Mattie, who won the audience no less by her cleverness than by her prettiness.

Stanley Macy as Lionel Bedford was very funny. The other people were clever. Next week, Corinne in Carmen Up to Date.

People's.—Will She Divorce Him?

Cora Tanner appeared at the People's last night in Clinton Stuart's society drama, Will She Divorce Him? The house was large, and the play and its performance were both received with applause.

We devoted space in these columns to a description and analysis of Mr. Stuart's play when it was originally produced in Brooklyn. The piece runs smoothly and effectively now, and it is presented in excellent fashion by Miss Tanner and her excellent company.

As Isabel Spencer, the star is seen at her best. There is a breadth to her treatment of the strong scenes that pleases all tastes, while at certain points the impersonation is not lacking in subtlety.

Messrs. Russell and Barr and Ada Dwyer gave Miss Tanner excellent support. Next week, My Jack.

Grand.—My Jack.

That exciting melodrama, My Jack, was played at the Grand Opera House last night before a large and approving assemblage.

The piece is popular in New York, and Mr. Sanford and his company gave it a strong representation.

Messrs. Sanford, Montserrat, Anderson, Garrick, and Frew, and Misses Brainerd, Barrington, and Christie all found favor with the audience.

The play bids fair to play to a large week's business at the Grand. Next Monday, Oliver Byron in The Plunger.

Tony Pastor's.—Variety.

Sam Devere's company of vaudeville performers was the attraction offered at Tony Pastor's on Monday night, and through the clever performances of the star himself, and his talented assistants, the approval of the large audience present was most cordially extended.

Sam Devere's whistling and irresistibly funny comic songs and sayings were greatly enjoyed, and Dagmar and De Celle's selections from the latest operas were capitally rendered.

Lord and Rowe in grotesque aërial feats were highly amusing, and Le Clair and Leslie, in a refined and exceedingly comical protean sketch, kept the audience in a roar of laughter.

Reilly and Wood's company is billed for next week, and Mr. Pastor on the 26th.

Koster and Bial's.—Variety.

The programme at Koster and Bial's this week is composed entirely of specialty features. The series of burlettas will be resumed next week with the production of a new piece, entitled Carmen Up Too Late; or, The Bold Toreador. Last night Mlle. Fougère delivered herself of a number of favorite *chansons*, to the delight of the assemblage. There were also on the programme the Quartette Toulousain; Van Auken and Wilton, the horizontal bar performers, Lillie Western, Mlle. Vita, George A. Bird, and others.

At Other Houses.

Picturesque photographs of Mr. Sothern, Miss Harned, Mr. Cook, and the other members of the cast of The Dancing Girl are on view in front of the Lyceum Theatre and in various hotels about town. Some people do not like this social drama at all; others are enthusiastic about it. But the fact remains that it is extremely prosperous.

Reilly and his 400 are attracting really remarkable houses, even though they are such old and intimate friends of the frequent theatregoer. The production of the new local play has been indefinitely postponed.

The business manager of Mavourneen informs us that that play is drawing immense audiences. At the Wednesday matinee there were a few vacant seats, because the weather was rainy. The play is full of engaging comedy, and, although the plot is not especially original, it is neatly developed.

The play without a plot, The Cadi, continues to make people laugh at the Union Square. Mr. Seabrooke's dry humor, his slow speech, his padded cranium and his quaint garments are *sui generis*, and people are amused by them because they are like nothing else.

Jane is still cavorting merrily and safely at the Madison Square in spite of Charles Frohman's poet, whose rhymes are of the killing kind.

In consequence of the demand for seats to see Amy Kobsart at Palmer's, Julian Magnus has arranged for Wednesday matinees. The historical drama has two weeks more to run before it goes on tour.

The audiences at the Bijou, where Niobe causes mirth, continue to be large.

Henry E. Dixey in The Solicitor is the magnet to Herrmann's. No arrangement has been made yet for a change of bill.

Fortunately for the management, Thermidor has provoked the liveliest sort of discussion. Discussion is often rain and sunshine to a dubious dramatic plant. The houses are reported to have been large during the past week.

Mr. Wilson announces that The Merry Monarch is a plain, comic opera, and he defends it (in the advertisements) by a parable, wherein he endeavors to show that the men who are striving to raise the standard of the American theatre have yet many converts to make among the public. The Broadway has been filled at every performance, and, judging by the demand for seats ahead, the successful operetta is in for another long and prosperous run.

Harlem has Blue Jeans at the Opera House, and the Power of the Press at the Columbus this week.

Tuxedo has made a hit at the Park, where it is drawing crowds who enjoy the novelty of an *olla podrida* of minstrelsy and farce.

The Bostonians will sing Robin Hood three more weeks at the Standard. At the right theatre and with a clear track, they might have run the successful opera through the season.

Director Aronson's double bill, The Tyrolean and Cavalleria Rusticana is crowding the Casino every night. The performance is unique and of remarkable interest to music-lovers.

A tableau in wax, representing General Boulanger's suicide at the grave of Madame de Bonneville, is the latest novelty at Doris' Museum on Eighth Avenue. Another novelty this week is a cycling contest by five women, comprising Katharine Dunlap's troupe of bicyclists. The three-headed nightingale and many other freaks and specialists, together with Fanny Herring in The Hidden Hand, constitute the other varied attractions of this resort.

WHAT RUMOR SAYS.

That an unknown bidder for the Philadelphia Park and Walnut Street Theatres offered to buy the former for $220,000 ($60,000 more than it cost) subject to a mortgage of $100,000, and to rent the latter at the Fleischmann estate's own figures; but nevertheless the executors wisely preferred to place both houses in the hands of Rich and Harris, established and experienced managers.

That Manager J. M. Hill is getting on his feet again, and now wears his famous whiskers *au naturel*.

That the New England circuit is proving the poorest, and the Southern circuit the richest theatrical territory this season.

That the Eden Musée is trying to rival a popular resort one block further west on Twenty-third Street.

PROFESSIONAL DOINGS.

James B. Mackie writes that the business of Grimes' Cellar Door, at Wilkesbarre, Pa., was the banner receipts of any one-night attraction there this season.

The evidence against M. B. Curtis, charged with shooting a policeman in San Francisco, is circumstantial. It is believed by many people in the West that he is innocent.

Charles H. Rockwell has been engaged as advance agent of The Wolves of New York company.

Grant Parrish, press agent of Oliver Doud Byron's The Plunger company, will leave that organization on Oct. 17.

Harry W. Wright, the comedian, joins Grimes' Cellar Door company to-day.

Dan Packard takes out The Boomer, beginning this week in Brooklyn.

A Grass Widow will take to the road shortly.

George D Mitchell, the tenor, is said to be making a success in Fisher's Cold Day company.

Malcolm Bell's one-act play, A Lesson in Love, was produced in Philadelphia by Julia Marlowe on Oct. 2. This was the first production of the play, which deals with an incident in the life of Charles Hart, the last actor in England to play female roles. The play is declared a success by the Philadelphia critics. Julia Marlowe appeared in boy's costume, and made a hit.

A. O. Skinner, manager of the St. John, N. B., new Opera House, was in the city last week to book attractions. Winter theatrical visitors will be a novelty in St. John, where hitherto companies have only played during the Summer months. Mr. Skinner has placed his interests in the hands of H. S. Taylor. Mr. Skinner started home last night.

Milton Nobles has no use for Troy, N. Y., or Worcester, Mass. He says that they are the worst theatrical towns he knows of, and that the best of attractions have difficulty in playing to a hundred dollars a night. Harry Brown has replaced L. J. Loring in Mr. Nobles' company. Mr. Nobles is enthusiastic over A Son of Thespis, which he produced successfully last week. It will be made the feature of his repertoire.

Some exasperating typographical blunders occurred in Aunt Louisa Eldridge's letter endorsing the Actors' Fund Fair, which appeared in last week's Mirror. The passages in which the misprints occurred should read as follows: "Let us unite in the name of Charity, and make a great effort to double the capital of the Actors' Fund. I believe the fair, if properly conducted, will easily yield a profit of $75,000. It is worth trying for, and I, for one, am willing to help in any capacity. So count on me."

The handsome building erected on East Fifty-eighth Street, for the new home of the New York College of Music, will be formally inaugurated by a concert on Oct. 29. The opening of the new College will be of particular interest to musicians. It is the first building that has been erected in this country for music teaching purposes only, and its construction is solely due to the private enterprise of its young and talented director, Alexander Lambert. Mr. Lambert has now over 600 pupils in his college, and the number has been increasing regularly each term. Madame Fursch-Madi, the celebrated European vocalist, is the latest acquisition to his staff of professors.

Frank Losee telegraphs from Buffalo that he has resigned from the Roger La Honte company.

Arthur Forrest telegraphed yesterday from Buffalo: "At liberty to accept engagements, town or country. Please mention." What has happened to Mr. Forrest?

C. B. Demarest and company, the opera chair manufacturers, of Brooklyn, have been busy the past two days replacing the cane-bottom chairs at the Broadway Theatre with the Winter plush chairs. The same firm has seated the new Bedford Avenue Theatre in Brooklyn. The proprietors of the theatre were so well pleased with the work that they wrote out a cheque for the full amount of the bill, $5,000.

Edmund C. Stanton signed a contract last week with Douglas Atherton, the English comedian, to look after the interests of the Miss Burdock's Lovers company for three years. The play is by Charles Barnard.

The cast of A Pair of Jacks has recently been changed and the play revised. This farce-comedy is said to be one of the best money-makers on the road. The new people in the company are: Lewis Wesley, Edward See, Charles J. Schveve, Dutin Durant, and Grace Sherwood. The piece will be seen at a Broadway theatre this season.

Rosa Rand is meeting with success as a dramatic teacher. Her long stage experience qualifies her to teach acting in all its branches.

The Reeves English Opera Bouffe company appeared at Louisville last Friday night. Despite the fact that an understudy had to be used in the part of Martha and that the orchestra was badly conducted, the company gave pleasure to the audience present. The organization is reported to be doing well pecuniarily.

The tour of the Ayres-Warren Shakespearean company will begin the latter part of next month. They will play through the entire South, Texas included. A season of more than twenty weeks has been booked.

Alice Carle has signed with C. A. Shaw, of Boston, for his Muggs' Landing company. Miss Carle is a well-known opera singer. She will sing in the play. "I consider Miss Carle one of the best, if not the best, contralto singer in America," says Manager Shaw.

Dora Wiley writes that her company is making a big success, and quotes as a proof that for seven performances in Halifax she drew over $3,300.

J. W. Hudson is doing press work for several managers.

SHE SPEAKS FOR HANY.

21 West Twenty-fourth Street,
New York, Oct. 12, 1891.

To the Editor of the Dramatic Mirror:

Sir.—As one of your subscribers, I venture to call your attention to the fact that since my advertisement has appeared in your columns I have received several communications from the *Dramatic News* urging me to duplicate my advertisement in their paper, giving no other reason for the demand except that it has appeared in The Mirror.

May I ask whether it is a *sine qua non* that one is not permitted to advertise through your office without repeating the advertisement in the *Dramatic News*?

If my action in choosing your paper requires any explanation or apology, I am most happy to state the influences which determined my choice of The Mirror as an advertising medium.

I prefer The Dramatic Mirror because my observation has been that in Paris, London, and here it seems to reach a class of authors and a public to which I wish my business to appeal.

I was very much struck during my recent visit to Paris at finding that all of the French authors either read themselves, or had translated to them your paper as the representative of its kind edited in this country. I remain, Yours very respectfully,

Elisabeth Marbury,
Representing American and Foreign Dramatic Authors.

THE ACTORS' FUND FAIR.

The prospects for the fair for the benefit of the Actors' Fund are assuming definite shape. Managers and actors are realizing the splendid benefit to their profession that its success will mean.

The Mirror has already given the views of many prominent people concerning the undertaking. On all sides we hear words of praise and offers of help.

It will be The Mirror's aim to aid and strengthen the advance work for the fair, as well as to assist its promoters when it is an actuality.

The second meeting of theatrical managers of New York and Brooklyn was held last Tuesday.

At the first meeting a committee was appointed to make a report. At the second meeting the committee reported to have the fair, and to have it the first week in May next. The report was signed by Daniel Frohman, chairman; E. C. Stanton, Al. Hayman, W. E. Sinn, and Charles Thomas.

A. M. Palmer and Daniel Frohman were then appointed a committee to make further plans and preparations for the holding of the fair in the Spring.

These gentlemen have drawn up a paper endorsing the fair, and have mailed it to the managers of this city and of Brooklyn for their signatures. It is expected that within a fortnight all the signatures will be obtained.

New York, Oct 9, 1891.

To the Editor of the Dramatic Mirror:

Sir,—I would like to say a few words relative to the Actors' Fund Fair.

From the beginning of my professional career I have always heartily endorsed the Fund, and its noble work. Now, to me the fair seems a step in the right direction, and doubtless in many ways it will socially and financially benefit our profession.

Professionals have little time for social life, which causes them to be much misunderstood and isolated from the general world.

I believe the contact for "sweet charity's sake," would not be foisting the actor or actress upon society, yet it would bring them together in a bond of noble sympathy.

Granting that a few will be led there by curiosity, and brought face to face with the actor or actress, they may be most agreeably surprised to find how many bright, cultured and refined minds and lovely characters our profession is adorned with, and, like old England, learn to respect and give a place to the earnest, studious actors, who love their art for art's sake.

Then, probably, less credence would be given to the sensational stories too often given to the world. If there is anything I can do, my services are yours to command. Marie Hilldrop.

Washington, D. C., Oct. 8, 1891.

To the Editor of the Dramatic Mirror:

Sir.—I have read, with interest, all that has appeared upon your polished surface, anent the fair.

I am sure that it will be the great success that it ought to be for such a cause if all the nice people in the profession—and there are a lot of nice ones, I know—and their friends, the public, will take hold and work with a will. I haven't any money to give, but I'll certainly make an effort to send something that will sell for money.

I can not see the least objection to actresses presiding over the booths. Our best ladies in Washington—and that means of the country—work for the charity bazaars, several of which are held here during the Winter, and think nothing of giving up other things to preside over, and sell, with the help of lots of lovely girls, all the pretty things which they and their friends have made.

Juliette M. Babbitt.

Oct. 3, 1891.

To the Editor of the Dramatic Mirror:

Sir.—The co-operation of a few more professionals of the representative class of its projectors will assure for the proposed fair to benefit the Actors' Fund a gigantic success. That success will be a monumental tribute to the dramatic profession, to its Fund, and to the American public, who will seize the opportunity thus offered to express its gratitude and good will. Charles Mortimer.

CHRISTIE MURRAY OBJECTS.

David Christie Murray, the dramatist, has written to the London papers complaining that Harry Saint Maur has been attempting to negotiate the American rights to his play, Ned's Chum.

Mr. Murray says that Mr. Saint Maur offered to sell the play to Daniel Frohman. He adds: "Will you kindly permit me to say, for my own protection, that Mr. Saint Maur has absolutely no shadow of a right in the piece, and that any manager dealing with him in respect to any property of mine will inevitably find himself in a position which will involve certain loss? The only person who is authorized to treat for the production of Ned's Chum is my managing partner, Fred. Stammaur."

Mr. Saint Maur, in an interview with a Mirror reporter not long ago, claimed to have produced the play with Mr. Murray in Australia, and to have secured the rights of representation in this country.

THE EASTLAKE TOUR CLOSES.

The first American tour of Miss Eastlake, the English actress, began at the Walnut Street Theatre, Philadelphia, last week. It came to a sudden end on Saturday night. Cause: pecuniary troubles.

The facts of the disaster are briefly as follows: Miss Eastlake's tour was under the direction of Clark Sammis, who also has the management of George Barnett. Mr. Sammis' representatives assert that the Eastlake venture was backed by Charles Wyndham, the English comedian; that he gave Miss Eastlake £1,000 to start her tour, and that Mr. Sammis assumed no financial responsibilities, but was to receive a percentage of the profits.

On the other hand, it is claimed by Miss Eastlake that Mr. Sammis was to supply the capital necessary to carry out her season, and that she was merely to furnish the plays and scenery, and the services of herself and a leading man.

Miss Eastlake also asserts Mr Sammis drew $500 from the Walnut Street Theatre in advance against her week's receipts at that house, and used the money for the George Barnett company.

On Saturday night, after the performance, the company assembled on the stage in expectation of getting their salaries. After a long conference between Miss Eastlake and C. W. Miller, acting manager for Mr. Sammis, of the company, it was announced that no salaries would be paid that night. The company, however, was requested to meet Miss Eastlake at the theatre at ten o'clock on Saturday morning.

The members of the company assembled as requested, but were refused admittance to the theatre. After waiting in the street for an hour-and-a-half, Miss Eastlake failing to put in an appearance, the company called on her in a body at her room in the Colonnade Hotel.

Miss Eastlake then informed them that they were at liberty to seek other engagements, and that she would try to do something for them by Tuesday.

The members of the company were left in utter distress. They had been called to rehearse for a week in Philadelphia before the opening and were in debt for two weeks' board. Miss Sheldon, the leading woman, claims to have paid out $350 in order to costume her part, which is an additional loss for her. Other members of the company also paid out various sums for costumes in addition to their salaries.

Miss Eastlake's troubles are a great surprise. It is to be hoped that arrangements will be made to pay her people and resume her tour. She is an accomplished actress; has held a conspicuous and honorable position as leading lady in London for a number of years, and we understand that her opening week in Philadelphia was an augur of financial and artistic success as a star in this country.

Notwithstanding, the circumstances of this sudden collapse indicate that somebody was to blame. The company appear to have been deceived respecting the pecuniary stability of the enterprise. As usual, they are the principal sufferers.

DOLLY KLINE IN DISTRESS.

It is the practice of some pseudo-dramatic papers to emulate the daily press in exploiting theatrical divorce cases. Such is not the custom of The Mirror. A case, however, has come to our notice that, it seems to us, in justice to the woman, should have both sides made clear.

It concerns George Neville, the comedian, and Dolly Kline, the soubrette. They met in 1889, when they were members of Hoyt's Tin Soldier company. They were married, or else Miss Kline was deceived by a bogus marriage. The story is told in this interview given to a Mirror reporter by Miss Kline.

"George Neville is cowardly and contemptible. He says in the daily papers that our marriage certificate was a forgery, but he refuses to swear to it. If he will swear to it that he has deceived me, that is all I ask.

"I have brought suit against him. His story that I had lived with him before marriage is a malicious lie. My only mistake and offence was my hasty and secret marriage without my parents' consent or knowledge.

"The fact that there were no witnesses to the marriage makes it a case simply of his word against mine. Mr. Neville has written to several papers, and the *Herald* and *Journal* of this city published his infamous story without even attempting to verify it.

"Mr. Neville and I were married at the Grand Opera House, Brooklyn, on Nov. 9, 1889, by a minister named Frederick Robins. He was procured by Mr. Neville, and I am not positive what city he belonged to. I think it was Boston.

"The certificate given to me stated that we were married at Springfield. I questioned Mr. Neville about it, and he told me he had dated it a week in advance at that city so that it would not become known that we were married on the stage of the Brooklyn theatre. This seemed to me to be singular and rather silly, but I trusted him and let the matter pass.

"My lawyer asked Mr. Neville—if the marriage was not legal, as I was made to believe—to do me the justice now to acknowledge it to be illegal so that I might have the satisfaction of being free. I will forgive him for any injury and wrong he may have done, if he will do this.

"To my lawyer, Samuel G. Adams, Mr. Neville replied that the marriage was legal, and that he had been divorced from his first wife before he married me. This, of course, is in direct opposition to what he has said in the papers.

"What I want is to have my position made clear, and the facts made known to the profession and the public. The Supreme Court will decide in November whether Mr. Neville has wronged me by a bogus marriage, or by committing bigamy. In either case, I have been grievously wronged by him.

"I tell my story to The Mirror, as I know it is ever ready to help professionals in distress."

NEW PLAY BY A NEW-COMER.

"The new play that E. H. Sothern has been rehearsing for several weeks will be presented at a special authors' matinee next Monday," said Daniel Frohman to a Mirror reporter.

"It is called Letterblair, and was written expressly for Mr. Sothern by Marguerite Merrington, a member of the faculty of the Normal College. Miss Merrington has never written a play before, but she is exceptionally clever with her pen, and it goes without saying that Mr. Sothern would not stage it if he did not have faith in its worth.

"It has been Miss Merrington's aim to fit Mr. Sothern with a part unlike any he has yet acted. He will impersonate a young Irish officer. His own company will be seen in the cast.

"Should the play be a success, Mr. Sothern will probably produce it some time next season as an addition to his repertoire; certainly not before, as The Dancing Girl will be acted continuously until next May."

AN ECHO OF THE KHEDIVE.

The people who placed their faith in that "wealthy New Orleans syndicate" responsible for the production of The Khedive at Niblo's Garden a short time ago, cherish recollections anything but pleasant of their experiences. Salaries were not paid, money was left owing right and left, and Manager E. G. Gilmore sees no way of getting even except through the medium of a lawsuit. He says that if the "syndicate" has got a dollar he will collect what is due him.

The "syndicate" may have been all right; it may have represented men of wealth; but the simple fact remains that the members of it allowed a number of professionals and other persons to lose money through their silly speculation, and declined positively to see the venture through after they had gone into it with a blare of trumpets and loud pretensions as to the amount of cash they were willing to invest.

A New Orleans paper publishes some statements on the subject of The Khedive's failure, emanating from E. R. Violett, of that city. Mr. Violett was in some way connected with that wonderful "syndicate." Mr. Violett's reasons for the fiasco are somewhat surprising. This is what he says:

"There was a good deal of prejudice manifested by the managers there, due to the fact that The Khedive was a Southern production, and they even made efforts to crush it before the first performance. Among the many obstacles which warred against the success of the play was the bad condition of Broadway, where they are now laying the foundations for the new cable road. This prevented the people from coming within three or four squares of the theatre in carriages or cars. The location was another drawback. Mr. Edwards is not responsible in any way for the failure of the project, as he had selected a competent cast and the most economical, for the talent represented, ever put on any stage in New York. I visited all the different attractions in New York, while there, and still claim that The Khedive was far superior, from a musical point of view, to anything to be seen there. They claim that the opera was not original. This was due, principally, to the fact that the soloists introduced songs of their own, which is responsible for that part of the criticism."

We happen to be in a position to state that when The Khedive was produced by amateurs in New Orleans for a public benefit, its musical qualities received no recognition. On the contrary, the opera was proved to be a rank plagiarism. Mr. Violett is well aware of that, for he was conspicuously concerned in the New Orleans performance.

So much for the absurd charge of prejudice! The Khedive failed in New York because the score and the libretto were beneath criticism. The theatre did not close because of the Broadway cable excavations, or for any other reason than that in the face of wretched receipts the "syndicate" failed to keep its promise to the actors engaged that "the opera would run four weeks, even if there was not a dollar taken at the box-office, as money to cover a month's expenses had been deposited in a bank."

THERE IS NO SYNDICATE.

Elisabeth Marbury, the dramatists' agent, who, as Victorien Sardou's representative, is interested in the production of Thermidor, was interviewed by a Mirror reporter on Monday.

"The New York Morning *Journal*, of Sunday, Oct. 11," she said, "made certain statements concerning the selection of Elsie De Wolfe to act the part of Fabienne in Thermidor. Such statements are almost unworthy of notice because of their scurrility; still, in deference to Victorien Sardou, who has never heard of the 'syndicate of backers' suggested by the *Journal*, I feel it to be my duty to state that Charles Frohman could have produced Thermidor when and where he pleased, and have cast it as he pleased by virtue of his agreement with the author.

"Though Miss De Wolfe's personality seemed to Sardou so essentially the one suggested by his heroine, and though he took pleasure in recommending her for the part, Mr. Frohman was in no way compelled to meet the wishes of Mr. Sardou or anyone else, had they not coincided with his own views."

A TEAPOT TEMPEST.

We have received the following letter from Dr. Purdy, manager of Fanny Rice in A Jolly Surprise, relative to the sensational slush that has been printed the past few days by the daily papers concerning the discharge of a general utility woman from his company:

New York, Oct. 12, 1891.

To the Editor of the Dramatic Mirror:

Sir.—In view of the extended space devoted by a number of the daily papers to the trumped-up story of trouble and dissension in the Fanny Rice company in which a grain of fact has been exaggerated into columns of matter that place Miss Rice and myself in a false position, I would like to state through the valuable columns of your paper the following facts.

For good and sufficient reasons I notified one of the minor members of my company that her services would not be required after two weeks, as per the terms of her contract. This and the change of another member of the company I had decided upon after the first week out.

On Wednesday of last week I notified the lady of her discharge as above. She was not the leading lady or soubrette of the Fanny Rice company as has been stated by some of her reporter friends—neither had she even done a specialty of any kind with this company. She was engaged at a small salary, principally for the ballet and chorus but was given a small part of about a dozen lines.

All this balderdash about my trying to "elevate" the stage, etc., is simply bosh. I have no desire to pose as a purist, but I claim the same rights to a preference as to the people my wife is compelled to associate with in her work that any man has, in or out of the theatrical profession.

It now appears that the lady whom I discharged had been to supper with some Brooklyn reporters after the performance on Monday evening, and upon receiving her discharge has probably led them to believe that it was owing to her association with them on that evening; hence the extended space devoted to me in the daily papers.

As to the statements attributed to me concerning the members of the De Wolf Hopper company, I desire to say that they are utterly false, and Mr. Richards, who was quoted as authority for them, has not only publicly denied them, but has given me a letter stating that the report was entirely untrue.

Nothing could be more unjust and cruel than the article published in one of the papers to the effect that Miss Rice herself had made use of remarks that were detrimental to the character of any woman on the stage. Through all of the attack that has been made upon Miss Rice, she has treated the whole matter with silent dignity and the contempt merited by such untrue and malicious assertions.

So far from being jealous of anyone, Miss Rice has given all the members of her company that occupy responsible positions every opportunity possible, a fact that they will all testify to. My statements to the Brooklyn reporters have been greatly misconstrued in this effort to secure free advertising for persons heretofore comparatively unknown. Very truly yours, G. W. Purdy.

We may add that Dr. Purdy emphatically denies having spoken disparagingly of the young woman in question. Mr. Richards has written a denial of the statements alleged to have been made by Dr. Purdy, reflecting on members of the Hopper company.

But, on the contrary, had Dr. Purdy discharged the actress for any other cause or reason than that she was unsatisfactory in performing the small duties assigned to her, is it characteristic of a woman who shrinks from slander, to seek the publicity of the press and to proclaim the fact that she was going to defend her honor through the chivalric medium of Howe and Hummel?

If notoriety and free advertising were the only motives by which this young woman was prompted, she could not have chosen a surer method of demonstrating it to the community.

The origin of the newspaper stuff on this subject has been traced to a reporter named Davis, who is the Brooklyn representative of the *Sun*. He and another newspaper reporter took the discharged actress and a friend of hers in the company to a midnight supper at Jansen's restaurant in Brooklyn one night last week. Davis wished to champion the young woman's side, and he sent over a column of matter derogatory to Dr. Purdy and Miss Rice, and teeming with gross misrepresentations, to the *Sun*. It appeared next day in that paper.

Davis presumably gave the "story" to the representatives of the other New York papers, for several of them printed it in brief form. That was the genesis of the thing.

We learn that a complaint has been lodged against the impressionable Davis at the *Sun* office by Dr. Purdy.

As for Dr. Purdy's views, expressed in the foregoing letter, on the subject of the character of the persons he desires to employ in his company, they cannot be controverted.

Dr. Purdy has a perfect right to select such business associates for his wife—the star—as he sees fit, and every reputable man and woman must concede that right to him, and to every other manager who chooses to be similarly discriminating.

SUITS AGAINST COLONEL MORRIS.

Edwin A. Pratt, a theatrical lawyer, entered Justice New's court, in the City Hall, Brooklyn, on Friday morning. He represented E. J. Henley, Myron Calice, Charles W. Butler, Henri Lynn, Frank Lander, Duddie Douglass, Ida McDonald and Julia Arthur against Colonel Theodore Morris, proprietor of the Grand Opera House, Brooklyn. He went to the court to argue the cases of his respective clients.

The suits have been brought to recover salaries aggregating more than $500. They are alleged to have been guaranteed by Colonel Morris.

A Mirror reporter was present when the case was called. Mr. Pratt requested early trial in every case. The lawyer for the defence, however, asked for another adjournment on the ground that Colonel Morris had gone to Hot Springs, Va., for his health, which had become impaired since the suit.

Pratt demanded an affidavit as to Colonel Morris's absence. An affidavit was furnished and filed in court. On the motion of Mr. Pratt the cases were then set down for trial this morning.

BURNED TO THE GROUND.

A telegram to The Mirror from Owensboro, Ky., says that the Temple Theatre, in that city, was burned to the ground on Saturday afternoon. The Marie Greenwood Opera company was playing in the house, and their wardrobe is entirely destroyed. No lives were lost, fortunately.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "") 50 cents per line.*
Advertisements received until 10:30 P.M. Monday.
Terms cash. Rate-cards and other particulars sent on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 43 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.
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The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - OCTOBER 17, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—Nadjy, 8:15 P. M.
BROADWAY THEATRE—The Merry Monarch, 8 P. M.
CASINO—Cavalleria Rusticana, 8:15 P. M.
FOURTEENTH ST. THEATRE—Magdeburgs, 8 P. M.
GARDEN THEATRE—Jefferson Florence's, 8:30 P. M.
GRAND OPERA HOUSE—My Jack, 8 P. M.
HERRMANN'S THEATRE—The Solicitor, 8:30 P. M.
HARRIGAN'S THEATRE—Reilly and the 400, 8 P. M.
JACOBS' THEATRE—Pat Rooney, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—The Dancing Girl, 8:15 P. M.
MADISON SQUARE THEATRE—Jane, 8:30 P. M.
PARK THEATRE—Tuxedo, 8:15 P. M.
PROCTOR'S—Thermidor, 8 P. M.
PEOPLE'S—Cora Tanner, 8 P. M.
PALMER'S THEATRE—Marie Wainwright, 8:15 P. M.
STAR THEATRE—Mr. and Mrs. Kendal, 8 P. M.
STANDARD THEATRE—Robin Hood, 8 P. M.
THALIA THEATRE—The Liliputians, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE THEATRE—The Cadi, 8 P. M.
DORIS'S EIGHTH AVENUE MUSEUM

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic A**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic A**** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand," "*Dramatic A****, over five thousand."

THE CHRISTMAS MIRROR.

PREPARATIONS for the CHRISTMAS MIRROR, which will appear early in December, have been progressing quietly for several months. We have set ourselves a rather difficult task, for we expect this year to eclipse the record of the eleven separate and successful holiday editions that have been issued by us since the year 1880.

We have secured a remarkable list of contributors—many of them celebrated writers—and we can safely promise that in point of literary merit, at any rate, our task will be accomplished.

A famous artist has designed the cover, which will be reproduced in several colors. The pictorial features will be numerous, original and elaborate.

Last year a Boston contemporary observed: "One of the best features about THE MIRROR is that whatever its promises, its results are even better;" while a Denver paper remarked, "Its publisher redeems all the promises he made regarding it when he first made his announcements." We promise still more this time, and we mean to maintain the reputation we have acquired for keeping our word to our readers and advertisers.

Attention of the profession and advertisers in general is called to the publisher's announcement, printed elsewhere in this issue.

NAUGHT BUT GLORY.

BUT one regret attends the American triumph of PIETRO MASCAGNI'S Cavalleria Rusticana: the composer of that wonderful work will not receive a penny for its use in our country.

Judge INGRAHAM'S refusal to issue an injunction against the Casino production makes it clear that the opera is common property.

Had not Cavalleria Rusticana been published in Italy before our international copyright arrangements were established this injustice to a genius who deerves not only our laurels but our dollars could have been prevented.

There is satisfaction, however, in reflecting that MASCAGNI will be able to protect the American rights in future compositions; which rights will be enhanced in value, moreover, by the great success of his first work.

HITTING THE MARK.

AT Creedmoor the targets in the long distance ranges are so far off that the marksman is unable to see whether his aim has been true or not. He awaits with considerable interest, therefore, the signal from the men in the butts that tells him whether he has made a bull's-eye or a "fluke."

The position of an editor is somewhat analogous to that of the marksman. No matter how careful his aim, he cannot see its effect always, and he looks eagerly for the response that comes from the signalmen—who, in this case, are his readers.

The amount of interest that is felt in a journal is often gauged most accurately by the letters that its utterances call forth. In the same manner is its influence indicated, to some extent.

THE MIRROR receives many communications from its readers and subscribers, expressing approbation—and sometimes disapprobation—of its attitude on various questions affecting the stage and the profession, and as the majority of these communications emanate from intelligent, thoughtful persons, we are free to confess that they are usually informing and beneficial.

We have not in some time, however, received a reader's communication that has given us more pride and pleasure than the one of which the following is a copy:

COLUMBUS, O., Oct. 8, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Your remarks in the last issue of THE MIRROR in respect to the attitude of your paper, as given in your personal column, leads me to send you a word of commendation. As one of the laity I should like to extend to THE MIRROR, and its editor, a laudatory greeting for its honesty and integrity.

While your paper is devoted to the dramatic profession, you are doubtless aware that you have a large *clientele* among respectable theatregoers and intelligent readers in general. For many years I have relied upon THE MIRROR as my guide and counsellor in matters theatrical, and it has never yet misled me.

At times I have watched it closely when an opportunity for testing its honesty was at hand. I have observed in its columns of gossip that certain actors or managers were upon most friendly terms with the paper, yet when circumstances required a severe criticism, it was forthcoming. In fact, I have learned that in matters of criticism, friend and foe receives nothing more than justice.

I have for years relied absolutely on THE MIRROR'S judgment as to the merits of dramas, and I have never been deceived.

It is a clean, wholesome journal, and I consider it one of the bulwarks of the highest order of journalism.

Accept my unimportant expression of praise and a sincere wish for your continued prosperity.

ERNEST EDGERTON.

It pleases us more to be able to publish the foregoing letter than it would please us to publish a "t. f." page advertisement.

Mr. ERNEST EDGERTON represents a large class of readers whose confidence it is our endeavor to sustain, and whose appreciation we prize.

The first aim of an honest newspaper is to understand its duties. Its second aim is to be understood by its readers.

THE MIRROR is proud to include among its readers thousands of men and women of Mr. EDGERTON'S stamp. While primarily working in the interests of the profession it is gratifying to reflect that we have won to us a large number of the better class of playgoers. Their adherence to this journal must prove directly advantageous to the stage, for every well-informed, sympathetic playgoer brings to bear a certain elevating power upon the drama and its votaries.

We are glad that Mr. EDGERTON accurately perceives the trend of THE MIRROR'S policy and that he clearly understands what it has tried to do. And we thank him for putting his thoughts down on paper and sending them to us.

PERSONAL.

HANDYSIDES.—Clarence Handyside has been engaged by Maude Granger as leading man, and he has joined her company.

BERNHARDT.—During Sarah Bernhardt's engagement in Seattle a bear hunt was organized, partly for diversion but principally for advertising purposes. Two domesticated bruins belonging to local saloon-keepers were taken out and chained to trees in a wood near the town. Here they were surprised by Sarah, who valiantly brought them to earth with her rifle. According to a Seattle chronicle, after that thrilling adventure, the actress "shot a gray squirrel and several smaller birds."

GOODMAN.—Arthur Jule Goodman has made a dramatic and striking pen-and-ink portrait of Mansfield as Nero.

LANCASTER.—"The Lady of Cawnpore" is the title of Albert Edmund Lancaster's novel, which will be published next month. Mr. Lancaster is still in the mountains, enjoying a complete rest after his late literary labors.

BURNETT.—Mrs. Hodgson Burnett is in London. She "assists" at all the important first nights. It is rumored that she has a new play on the stocks.

PACHECO.—Mrs. Romualdo Pacheco, the author of Incog., says of play-writing methods: "The dangerous inspiration of midnight is to be avoided. The morning hours give the soundest invention. There is a freshness and strength in the morning which cannot be won at midnight."

BOOTH.—Edwin Booth has been in his quarters at The Players the past week. His health is improved, we are glad to say. There is said to be a strong probability that he will play a few short engagements next season if he continues to grow stronger during this period of rest.

VALTI.—The *chanteuse* at the Eden Musée told a reporter that she found Americans "dreadfully inconsistent." Her explanation was that although Yankee tourists visit the coarsest entertainments in Paris they will not stomach the same style of thing when it it brought to their doors. The "inconsistency" of which Valti complains is not universal. It arises from the fact that the average American traveler is quite a different being abroad from what he is at home. But there is food for satisfaction in the reflection that the species of native who has become a thing of wonder to dwellers on the continent is not a fair type of his countrymen.

ANDERSON.—An American, just returned from abroad, saw Mary Anderson in her home at Tunbridge Wells a few weeks ago. He says that she is perfectly happy in her domestic life, that she has no thought or intention of returning to the stage, and that she plays Lady Bountiful among the poor people of the neighborhood, who fairly idolize her.

KELLY.—W. W. Kelly, manager for Grace Hawthorne, cables that he intends to bring an action for libel against the *World*, for saying that he had been sentenced to ten days' imprisonment in London. If Mr. Kelly should undertake to sue all the American newspapers that have indulged in statements at his expense he would have his hands full for a century. There are some advantages, no doubt, in having the title of "hustler," but the disadvantages are quite as numerous. Mr. Kelly and Miss Hawthorne went to London and got into theatrical management without capital of their own. Their fortunes were chequered and the "downs" were more frequent and conspicuous than the "ups." The newspapers have devoted much space to chronicling their pecuniary tribulations. That is about all there is in it.

TENNYSON.—Various guesses are being made as to the probable subject of the play that Dr. Daly has bought from Lord Tennyson for Ada Rehan. It is pretty well settled that the story deals with the Sherwood Forest legends, and that Maid Marian is the central character. It transpires that the play was originally written for Ellen Terry, and that later Mary Anderson thought of producing it, but was prevented by her marriage and retirement.

THOMAS.—St. Louis feels "cocky" over Augustus Thomas, who is a St Louisian. Speaking of Alabama, one of the local papers remarks: "Mr. Augustus Thomas was reared here, and it was from his associations here that he drew the inspiration for the productions which have redeemed the national drama from absolute insipidity." Suppose we send some of our less fortunate playwrights to St. Louis to get a little inspiration?

DE RESZKÉ.—Jean de Reszké will sail for New York the end of next week.

ARTHUR.—Joseph Arthur has been for a week in Indiana, collecting material for a play that he is at work on, in which the scenes and characters will be Indianian. The play, it is said, will be completed by next season.

SALVINI.—Alexander Salvini intends to tour the world next year under the management of W. M. Wilkinson.

BOOTH.—Bessie H. Booth, of the Indigo company on tour, was married on Saturday night at Montreal to A. E. Hendriques, a resident of this city. They took the train for Boston on their wedding tour.

PATTI.—Adelina Patti will sail for this port by the *City of New York* on Dec. 23. Her husband, Nicolini, will accompany her. She will first tour in concert, and then appear in this city in opera, not, however with Abbey and Grau's Italian and French Opera company at the Metropolitan.

SUMNER.—Thomas Sumner, who died recently in St. Paul, was the husband of Carrie Boshell, not of Ada Boshell, as has been stated.

FARJEON.—B. L. Farjeon is co-author of a drama to be produced at the Surrey Theatre, England, this Autumn.

MARBURY.—Elizabeth Marbury, the successful dramatist's representative, is especially busy just now. The English, French, and native dramatists are all after her with new plays.

RICE.—The attempt to drag Fanny Rice into the tempest in a teapot raised by two women of her company, who had been given notice to leave by Dr. G. W. Purdy, is despicable. It reflects no credit on the newspaper men who made themselves the catspaws of people in search of some cheap notoriety.

SEILHAMER.—George O. Seilhamer, the dramatic critic of the Philadelphia *Times*, is at work on his series of three volumes, to be called "The History of the American Theatre." Augustin Daly has contributed $1,200 and A. M. Palmer $500 towards publishing the book.

KENDAL.—Mr. Kendal was quoted in our last issue as speaking of Lester Wallack's acting from personal observation. Mr. Kendal says that he only met Mr. Wallack socially, and never saw him on the stage.

BARRYMORE.—Georgie Drew Barrymore, who is on tour in Mr. Wilkinson's Widows, was in town over Sunday at her brother, John Drew's flat, on Fifty-fifth Street.

MURPHY.—Fitzgerald Murphy says that his tour, which has been postponed several times, will begin next Saturday in Pennsylvania.

BARRISON.—If Alfred Ayres' judgment is good for anything, Abelone Barrison is one of the cleverest ingénues on our stage. Her Berangere, in Odette, according to Mr. Ayres, is well-nigh perfection. Miss Barrison is one of the pretty and talented Barrison sisters, who hail from Denmark.

FISKE.—Stephen Fiske, close observer and keen satirist, writes: "Shakespeare says 'The Quality of Mercy is not strained;' but it would have to be strained pretty far and wide to cover such a story as that advertised under this title, in the *Sun* of Sunday, by the Mr. Howells, who imagines that plays and novels ought to have no plots."

REED.—Roland Reed's author's night at the Star was enlivened by a surprise party in the person of Thomas Q. Seabrooke, who called around from the Union Square in the character of The Cadi to pay his respects to The Club Friend. Mr. Reed's successful engagement terminated genially. His sojourn was instrumental in giving him a decided upward lift, artistically and otherwise, and he is now entitled to take rank beside Crane, Florence, and the older generation of first-rate comedians.

A SPLENDID PLAYHOUSE.

Progress on the Fifth Avenue Theatre building has sensibly quickened of late. The walls are nearly finished and a view of the work gives a tangible idea of what the new house will look like.

To begin with, the stage and the auditorium have been given a half turn. Instead of backing Twenty-eighth Street the theatre runs parallel with it. The visitor will walk straight from Broadway down the aisle to his seat. A portion of the old *facade* on Twenty-eighth Street remains as it was before the fire. It is understood that the reason for its preservation lies in the fact that had an entirely new front been built the laws would have prevented the building of a new permanent sidewalk covering.

According to the architect's description, the Broadway foyer will be faced with a wainscot of light red marble. The walls and ceilings will be decorated in dead silver. The entrance on Twenty-eighth Street will also be finished in silver relief work.

Above the auditorium will rise a large dome, colored in blue and white, that will produce a lofty and airy effect. Its panels will bear allegorical paintings. The coloring of the walls will be graduated from a heavy red on the orchestra floor to lighter shades above. Gold, ivory and peach will appear in the general scheme of color. The wide proscenium arch will take in the fronts of four boxes. There will be also four inner boxes.

The seating capacity will be about 1,600. There will be two balconies. The seats will be upholstered in red. The box draperies and the curtain will be crimson. The general appearance of the house will be spacious and brilliant. In form and decoration the interior will come nearer to the artistic and classical conception of a theatre than is the case in the majority of new-fangled, drawing-room effect auditoriums.

The stage will be roomy and equipped with every necessary mechanical appliance. The dressing-rooms are to be numerous and fitted up with an unusual regard for the convenience and comfort of their prospective occupants.

TIDINGS WANTED OF "GYPSY."

Helene Brooks Mestayer has lost her pet dog, "Gypsy," who is almost as well known to members of the profession as her mistress. Mrs. Mestayer writes from St John, N. B.: "The dog was ill, and I sent her to Glover, the dog doctor, for board and treatment when I left town to join the stock company here. I have been informed that Glover sent 'Gypsy' out for exercise and lost her.

"I have worried myself almost ill over her loss. I would rather know she was dead than imagine that she is in bad hands, and, perhaps, ill-treated. She had been in my possession for seven years, and I was greatly attached to her.

"I read the account in a recent issue of THE MIRROR of the dog that was so brutally shot by a policeman, and it has added to my anxiety. Will you kindly mention my loss in your columns? Many of my professional friends knew the dog, and would gladly tell me if they should have any clue to her whereabouts."

THE USHER.

The other day Mrs. Kendal told me that in her opinion a successful actor cannot retire from the stage and, after several years, return to it with the expectation of renewing his former popularity.

"People often say to me," said the distinguished actress, "that I ought to rest for a year, having played without interruption many seasons. My answer is always the same: When I get ready to retire it will not be for a year but for twenty years—or as long as I am permitted to live. If you once lose your grip on the public, well—" and Mrs. Kendal shrugged her shoulders and closed her eyes, as who should say there is no way to repair such a misfortune.

The annals of the stage go to show that in the majority of cases Mrs. Kendal's view is sound. Still there have been instances where actors have come back to the footlights after a prolonged absence and found the public's arms opened wide to receive them.

✤

R. D. MacLean, speaking last week of the taste of Southern playgoers, said that in no section of the country were Shakespearean representations—provided they were worthy—so generously supported as in the South.

"The people down there will not stomach the so-called farcical absurdities," said the burly young tragedian. "I don't know a town in the South where that stuff takes."

Mr. MacLean's statement coincides with the experience of many managers from whom I have heard recently.

✤

Willie Edouin has been telling Londoners that theatre profits are greater in London than in New York.

This may be true in the rare instances in London management where profits are made. As a matter of fact, however, the majority of the theatres there (exclusive of the big music halls, which are owned by corporations) have had the weirdest sort of business during the past two or three seasons. A few managers have made money, but the most of them have had a hard time of it.

There is good reason to believe, nevertheless, that Mr. Edouin's remarks apply in the case of veritable successes. But veritable successes are few and far between.

The London manager or lessee pays less rent, spends less money in advertising, pays smaller salaries and is generally under lighter expenses than his New York confrere. On the other hand, the prices for seats and boxes are higher. The average charge for an orchestra stall is $2 50.

In these circumstances, when a London manager gets a success he is likely to "strike it rich." But as I said before, he gets a success, oh, so seldom!

On the whole in spite of the difference in the size of the populations, I think a comparison of figures would show that there is a good deal more money cleared annually on theatricals in the metropolis of America than in the metropolis of England.

✤

The battle over Thermidor wages hot and furious. Those interested are fomenting the discord very ingeniously.

Up to now the weight of criticism is against the play.

There is one advantage—if no other—in its bearing Sardou's name; the play, for that reason solely, is taken solemnly and seriously by the reviewers.

Had an unknown written Thermidor and Cleopatra both dramas would have been whistled down the wind by the grave and reverend seigniors of the dramatic circle.

✤

To me the most objectionable feature of Thermidor is the assumption of the author that grown people are ignorant of historical matters that are familiar to every schoolboy.

Sardou has made his characters explain and narrate the events preceding the fall of Robespierre with a particularity that seems to argue a belief that Parisian and New York audiences are composed of barbarians.

To intensify this reproach the house-bill of the English production contains a passage descriptive of the Terror that reads as if it had been prepared especially for children of tender years. The public does not care to see its ignorance taken for granted, any more than the individual member of society likes the fellow who insists on translating in parenthesis the foreign words he sees fit to introduce into his conversation.

✤

Our German fellow citizens are incensed at the criticism of Joseph Kainz's appearance as Romeo that appeared in the *Times*.

They do not resent the critic's estimate of the personation (for a worse Romeo New York has never seen), but they are angry at the insulting reflections on the German public contained in the *Times* article. I quote a specimen:

"The house was crowded, fashionably dressed, appreciative, enthusiastic and the entire performance of Romeo was presented before an audience-room. It is a strange fact that American theatres, with all their bad odors, never by any chance smell of something to eat; the German theatre never smells of anything else.

In the first place these assertions are not true. German audiences—whether at Amberg's, the Thalia, the Lenox Lyceum, or the Metropolitan Opera House—are well dressed and well behaved, and they are decidedly more appreciative and more discriminating in matters of dramatic and musical art than audiences made up of our own people.

In the second place, it is the office of the dramatic critic to criticise the play and the actors—not to indulge his race prejudices at the expense of the assemblage of which he forms a part.

I do not believe that the gratuitously offensive article in the *Times* was written by Mr. Dithmar, who is a scholar and a gentleman.

✤

Laura Bellini, whose great success as Santuzza in the Casino Cavalleria Rusticana has been chronicled by the press and widely talked about by theatregoers, has emerged from a period of idleness due to the fact that comic opera managers imagined the public wanted animated exhibits, not artists and singers.

Miss Bellini was trained in Italy for the lyric stage; she appeared here in grand opera with Abbott, and she was seen *en tour* in several operatic productions.

Yet until an opera requiring a genuine opera singer came to the metropolitan surface her superior claims to managerial appreciation were carelessly overlooked.

Miss Bellini's success is the more gratifying to members of the profession from the fact that she is the sister of Mrs. Milton Nobles.

✤

So Sardou and Daudet are wrangling!

Daudet charges Sardou with plagiarism. Sardou charges Daudet with envy.

Humph! Daudet is a literary titan; and, moreover, there is reason to believe that his accusations have a basis of truth.

One of the chief of the many differences between the two men lies in the fact that Daudet preserves his artistic conscience, whereas Sardou lost his when he began writing plays for certain actors on the tailor-made principle, several years ago.

✤

Another supplier of stolen plays has come to light. This time it's a woman named Ella S. Bennett, who carries on her thievish trade at New Harmony, Ind.

A copy of her printed circular has fallen into my hands. By it I learn that any one of a list of thirty plays, ranging from Milton Nobles' Phœnix to Louis Aldrich's My Partner, will be furnished for three dollars each, "carefully and correctly copied, with all the business and situations explained."

Managers visiting New Harmony will do well to seek out Miss Bennett and make her the subject of a little missionary work.

JANAUSCHEK HAS A SUCCESS.

Madame Janauschek has struck a popular play in The Harvest Moon. Competent critics say that it is a powerful melodrama, the sombreness of whose story is relieved by many bright gleams of comedy, and that the character of Mrs. Oakley, mistress of the Harvest Moon Inn, provides the great artiste with the medium for embodying a remarkably subtle and forceful psychologic role.

On starting out a few weeks ago Janauschek caught cold and acted under difficulties, but she is now fully recovered and is ready for her first important city engagement with the new play, which will begin next Monday night in Cincinnati.

"I am happy to say," the star writes to THE MIRROR, "that our production has been continuously successful since the season began. It is destined to be a play for the week stands. Considering the variable and unfavorable weather and the disastrous receipts of many of the companies that have preceded us, our business has been remarkably large."

Madame Janauschek is highly pleased with her new manager, Mr. Lawrence. "It is many a year," she says, "since my affairs were in such capable hands as they are in this season."

MR. TAYLOR'S NEW STAR.

H. S. Taylor has made a contract by which one of the cleverest young women on the American stage will be introduced as a star under his management next season.

The actress with whom Mr. Taylor has made this contract, which extends over a period of five years, is Emma Vaders, who is at present doing excellent work in The Soudan at the Academy.

"I am having two plays written for Miss Vaders," said Mr. Taylor yesterday, "by two of our best American authors. I feel that I can afford to spend a lot of money in properly setting the jewel I have been fortunate enough to secure. Miss Vaders, as you know, is not a novice; she is a brainy young woman of artistic tastes and instincts who started at the bottom of the ladder and has climbed up, step by step. I propose to surround her with one of the most complete and expensive companies that can be got together. Several prominent out-of-town managers who have seen her in The Soudan have already written me asking for time.

"Without making any definite promises I think that I can safely assure you New Yorkers will have an opportunity to see the best Juliet that has graced the stage since Neilson's time before the close of next season."

A REWARD OF MERIT.

That the comedy success MORAS popularity is ever on the increase was proven at Cohoes, N. Y., last Monday night, when she opened a week's engagement in Fogg's Ferry to nearly 1,000 paying people and over 500 turned away unable to even get inside the doors. The largest house in the history of the City Theatre."

GOSSIP OF THE TOWN.

H. B. MAHN writes that The American Girl is booming. "The audiences are large and enthusiastic," he says.

LAWRENCE HANLEY has made a hit as Perry Bascom in Blue Jeans.

THE Beaver Falls, Pa., *Daily Tribune* complains that there are too many traveling companies playing the small towns.

THE Wade and Briscoe Musical Agency, situated at Taylor's Exchange, has its hands full of business. The specialty of this agency is to furnish quartettes, soloists, boy choirs and choruses for dramatic productions. Mrs. Wade and Miss Briscoe, who compose the firm, have flattering references from the leading stars and musical directors.

C. EDWIN ROSTELLE will star through the South next season in a tragic repertoire. He will open at New Orleans on Aug. 15. His repertoire will include Hamlet, King Lear, Othello, Richard III, Yorick's Love, Richelieu and Hernani. Mr. Rostelle is said to have a New Orleans dry goods firm for his backers in this undertaking.

FOLLOWING Scidl, who will decamp with his band from the Madison Square Garden tonight, will come an international tournament of wheelmen. They will all be eminent—that is the word the urbane J. W. Morrissey applies; and they will hail from England, France, America, Ireland, and Germany.

THE Oratorio Society's nineteenth season will begin on Nov. 27, and extend to March 26. Eight concerts will be given, four in the afternoons and four in the evenings. The works to be given at Music Hall under Walter Damrosch's direction are Brahms's "Requiem," Schumann's "Faust" (Part Three), Handel's "Messiah," Bach's "St. Matthew Passion," and Saint-Saëns's "Samson and Delilah." The general sale of tickets will begin on Nov. 10 at the Music Hall.

JUDITH, written by Sigismund A. Alexander for Rhea and produced in Boston, was a frost of the direst description. The piece had a "purpose"—it was designed to rescue the Hebrew character from the warp of social prejudice. It succeeded merely in boring the public and distressing the critics.

THE second season of Harry Pepper's popular ballad concerts will begin on Thursday evening, at Hardman Hall. The tickets are on sale at Hardman, Peck and Company's, 138 Fifth Avenue. Mr. Pepper will be assisted by William Edward Mulligan, accompanist.

WE are informed that the firm of Harris, Britton and Dean are enjoying an unusually prosperous season. Their new house at Louisville is proving a gold mine. Nellie McHenry in A Night at the Circus played there to $4,100 on the week. An excellent line of attractions is booked. Large business has been done for the last seven weeks at Harris' Academy in Baltimore. Hoyt's Texas Steer played a week there recently to more than $8,000. The season at this house is booked solid to April. Harris, Britton and Dean will open their regular season of comic opera there in April. It will continue until September.

IT seems that for many weeks Charles Frohman has been quietly reading one-act plays by Americans about Americans in America. The number has now reached eighty-four. Within a few days the one that pleases Mr. Frohman best will be put on as a curtain-raiser before Jane at the Madison Square.

W. ROBINSON, musical director for Corinne, has enrolled his name on the membership list of the Musical Directors' Association.

FRED. W. SIDNEY admits that he is going to be married soon, but denies that he has any intention to leave the stage. Mr. Sidney's comedy, A Loving Legacy, is to be produced this season by Charles Hawtrey in London, and by Augustus Pitou in this country. He has also several plays to place, and is ready for jobbing engagements in the vicinity of the metropolis.

THE Madison Square Garden is almost complete. Its dome has been capped by the heavy and symmetrical statue of Diana. The tower will be open to the gaping public to rove up and down in on Oct 20. Every day thenceforth it will be open from 9 A. M. until 10 P. M.—to those who care to pay 25 cents. A magnificent view of the city, the bay, and Brooklyn can be obtained. To those who do not care to pay for a beautiful view, however, we commend the tower of the *World* building. It is higher than the tower of the Garden, and it costs nothing.

THE English cricketers saw The Cadi on last Tuesday night. In the party were Lord Hawke, Lord Throwley, the Hon. H. J. Key, S. J. M. Woods, and George Hillyard. They appeared to be delighted with Bill Nye's quaint humor and Mr. Seabrooke's droll interpretation of it. After the performance the cricketers adjourned to The Players, where they were entertained at supper by Francis Neilson, the clever young actor of The Cadi company. The guests expressed admiration for the club-house and its congenial atmosphere.

WILLIAM MORRISON will appear at the Eighth Avenue Theatre on Oct. 22 in variety. Kilrain will be in the support.

THE first number of the *Stage*, edited by Albert Ellery Berg, made its appearance last Saturday. In his salutatory the editor lays stress upon a new feature that he believes will increase the accuracy of the reports on the reception of new plays. The critics' and correspondents' opinions are to be supplemented with brief extracts, quoted from other newspapers. He also announces that the variety stage will receive liberal attention. The *Stage* consists of eight pages, each the size of one of THE DRAMATIC MIRROR'S. The first number is well printed on calendared paper. The several pictures presented are attractive. With Berg at the prow and Brooks at the helm we trust that the newly-launched craft will reach the haven of permanent prosperity.

WE hear that Elsie Sheridan, the vivacious soubrette of the Will o' the Wisp company, is capturing the hearts of the Canadians this week. Miss Sheridan strives to do legitimate work.

CHARLES BARTON, press agent of the Casino, was in Boston last week on business connected with the Indigo company, which is singing there.

LIONEL BLAND does not think THE MIRROR was quite explicit enough last week, when it simply said that he had been discharged from The Cadi company. Mr. Bland was discharged because his part was cut out bodily from the piece; he was given two weeks' notice, and he has sued for a season's salary, as he does not consider that the management of The Cadi had the right to throw his part, and consequently himself, out of the play.

HADDON CHAMBERS writes that his play for Mrs. John Wood is finished and accepted. Mr. Chambers says that he expects to return to America shortly.

A LETTER from Victorien Sardou says that unless Thermidor is put on by the Comédie-Française before the first of November, Coquelin will resign from that venerable institution and act the part of La Bussière, the actor, in the drama on tour. Sardou's mind has evidently turned a somersault, for he said last Spring, directly after the French government stopped the performance, that he would never allow his play to be staged anywhere else than the Théâtre-Française.

FROM Nov. 2 to Nov. 8, inclusive, the first competitive Chrysanthemum Show will be held, under the auspices of the New York Florists Club, at the Madison Square Garden. This will be quite a society affair. The best people in town will attend it, as they did the Horse Show. The Horse Show, by the way, will follow the flower show, being on the dockets of the Garden for Nov. 16-21. The prospects are that this year it will be a greater success than before; and when we remember that last season close on to $100,000 was made in the week, the number of people who take an interest in horseflesh is certainly large. A number of important balls and "colossal entertainments"—again thanks to Mr. Morrissey—are also on the carpet for the Garden.

NOTWITHSTANDING the fact that Louise Beaudet has been appearing with the Casino company in Indigo, Daniel Bandmann professes to believe that he does not know her present whereabouts. He has begun suit against her in Missoula, Mont., to recover $2,000, with interest, which he claims he lent her at various times since 1885. Bandmann swears in his complaint that Miss Beaudet has not been in Montana since '86, and, that as her whereabouts are unknown, there is nothing left him but to seize her property in that State. A writ of attachment has been issued for her right, title and interest in 160 acres of land, adjoining Bandmann's ranch.

THE VOLUNTEER collapsed in Harlem last Tuesday night. The play was to fill the week out at the Harlem Opera House. On Monday night there were rumors of trouble. On Tuesday no performance was given. Manager Hammerstein dismissed the small audience, stating that the actors had not been paid. George T. Ulmer and J. H. Haverly claimed that this was a misrepresentation, and threatened to sue Mr. Hammerstein for shutting them off. The gallery patrons were hustled out without receiving their money back, and they threaten reprisals on the management of the theatre. Cavalleria Rusticana was transferred to the Opera House from the Lenox Lyceum on Wednesday, and it finished the week.

SIGNOR VIANESI, who will conduct the orchestra for the Italian opera season at the Metropolitan, sailed for this port from France last Saturday.

SIGNOR DE VITO has at last succeeded in making arrangements for the American debut of his Italian star, Madame Marazzi-Doligenti. She will appear next Monday night at the Walnut Street Theatre, Philadelphia, in English, supported by M. A. Jordan, Benjamin Horning, John E. Ince, Frances Gaunt, Adelaide Thornton, and Mary Dunstan. Her repertoire includes the drama of Cavalleria Rusticana. Our Hostess, and Elizabeth Soares.

IT is reported that Maude Granger's season has opened auspiciously. The new play, Gabrielle, is said by the management to have made a success. Miss Granger will visit 'Frisco during the season.

J. M. HILL to a MIRROR reporter: "No; The Marquis' Wife is not disbanded. I only booked one week for it, and I consider that it was a gratifying success. I have not yet decided whether or not I shall send it out further."

THE Kansas City *Times* announces something new in the way of dramatic criticism. In every mid-week number it will publish an opinion from some prominent playgoer on each of the several productions in town. The value of the individual playgoer's views is open to question; it is in the mass that they have weight and influence. However, the experiment will doubtless prove interesting.

WE hear that Clyde Fitch is besieged with orders for plays in London. He has had them from Mrs. Bernard Beere, the Garrick Theatre, and Henry Irving. Mr. Fitch's costume comedy, Pamelia's Prodigy, will be produced by Mrs. John Wood at the Court Theatre a week from to-morrow. Mr. Fitch told THE MIRROR the plot one night before he left America. It is quaint.

THE Royal Pass company, headed by George C. Staley, opened its Kansas City engagement on Sunday afternoon, and the house resembled a professional matinee. Among the audience were the members of the Trip to Chinatown, Mr. Wilkinson's Widows and the Patti Rosa companies. Harry Doel Parker writes that "all expressed surprise at the realistic engine, and voted it the best of all railroad scenes." The attraction is playing to large business this season.

THE HANDGLASS.

IN AUTUMN.

Air.—A Summer Night.

An actor held,
A day so cold,
Checked suit and shoes of yellow;
The actor broke,
His coat in soak,
And all is far from well, oh!
Another day,
The actor gay,
His manner warm and mellow.
In Fortune's lap,
He's struck a snap,
He's quite another fellow!

♦ ♦ ♦

"WHY did Miss Getleffte ever take that long ride over the mountains?"

"She always had a liking for the stage, you know."

♦ ♦ ♦

SKEEB.—"How did Mittens come to begin that dramatic criticism by saying 'Play was called at 8.15?'"

LINER.—"He's been doing base-ball news this Summer."

♦ ♦ ♦

POSSART says that he requires three hours to make up for Shylock. As a lightning change artist he would be simply nowhere at this rate.

♦ ♦ ♦

ACTOR (*to press agent*).—"There's nothing in the papers this morning about me. How is that?"

P. A.—"Oh, that's an oversight; I'll just send up and deny that you lost $500,000 at poker last week. That'll fetch 'em."

♦ ♦ ♦

"Is Songerifee a drinking man?"

"Not that I know of. Why do you ask?"

"I thought so on account of that last composition of his, 'Always Keep a Smile for Mother.'"

♦ ♦ ♦

STAGGERACE.—"I have been asked to head the subscription for Waydown's widow. Where do you come in?"

TIEWALKER (*with meaning*).—"I suppose I shall *foot* the bill, as usual."

♦ ♦ ♦

Pretty Girl,
Gay Young Man.
Hair a-curl,
Face of tan;
Just a meeting,
Oh, what bliss!
First a greeting,
Then a kiss.
But 'ere the
Sounds repeat,
Enter Popper
With both feet.

♦ ♦ ♦

MAUDE.—"Macy's dry goods store has a hose-cart now."

GLADYS.—"What for?"

MAUDE.—"The exclusive delivery of stockings."

♦ ♦ ♦

MANY are the afflictions of the righteous, but there are none like unto the smell of the camphor-ball that lingereth in the overcoat that has been packed all Summer.

♦ ♦ ♦

DEAR BOY.—"You look all broke up, old man."

FIRST NIGHTER.—"I am just recovering from a voyage."

DEAR BOY.—"Didn't know you were out of town."

FIRST NIGHTER.—"I had to go over to Brooklyn Monday evening to see a new play."

♦ ♦ ♦

RETRIBUTIVE JUSTICE.

EXCHANGE: "A variety performer fell in a fit on the stage at the Opera House last night while he was singing 'John and Mary.'"

♦ ♦ ♦

WHY SHE GOES.

He whispers low, "*I love you*," but she turns
And from him slowly, sadly walks away,
And heedless that his cheek with rapture burns
Or that he may have other things to say.

Why does she scorn the words he has to speak
When Life's sweet, joyous moments are so few;
That part they've been rehearsing for a week
And "*love you*" is the maiden's exit cue.

♦ ♦ ♦

MORRIS.—"I hear that Staggeract will never look at a thermometer."

JACKETS.—"No; he says it's always a cold day for him!"

♦ ♦ ♦

THAT was a bad break that an evening paper made the other day when it announced that the —— Stranded Company would appear. It should have been "Standard."

♦ ♦ ♦

WOOS.—"Breakemup is resolved to live up to his reputation as a 'magnetic' actor."

NIXS.—"How do you know?"

WIXS.—"I saw him purchasing silk underwear yesterday."

♦ ♦ ♦

MR. WILLIAM NYE attended the rehearsals of his play The Cadi to see that the actors did not "monkey with his lines."

♦ ♦ ♦

DUDELEIGH.—"What a striking type of beauty Miss Highkickque is!"

MANAGER (*sadly*).—"Yes, she's struck three times in the last ten days!"

♦ ♦ ♦

THE Savannah *Rec* says that "it isn't clothes that make the Haverly Minstrel Show." It isn't clothes that make the average burlesque show nowadays, either.

♦ ♦ ♦

NIXS.—"Why did Tiewalker look so downcast when he heard that seals were scarce this season?"

BIXS.—"He intended getting a new collar on his overcoat this Winter."

♦ ♦ ♦

THE LIMITED MAIL.—The young drygoods clerk on a small salary.

♦ ♦ ♦

MR. JOSEPH ARTHUR announces "Two Sacred Sun Horses" to run with the machine in The Still Alarm, in answer to which the Chicago *Tribune* in its chaste yet virile style asks Mr. Arthur to "come off the perch."

♦ ♦ ♦

ASKEM.—"Is Writem working on a new play?"

TELLUM.—"I think so. I saw him taking stenographic notes down at that successful comedy the other night."

♦ ♦ ♦

A DETROIT paper noticing McKenna's Flirtation says: "Billy Barry is funny and he can't help it." Perhaps he doesn't want to help it, seeing that it is just in his line.

♦ ♦ ♦

WAYOFFE.—"Old man, I hear you found a diamond cluster last night?"

WAGJETS.—"Yes, somebody dropped a pack of cards and I picked up the ten spot."

♦ ♦ ♦

All Summer by the boundless sea
We heard the breaker's ceaseless din
And watched them dash upon the shore,
Their sound to a sad song akin.
Now back in town 'mid worldly strife
And earthly cares and city sin
We hear the postman's whistle rife
And watch the little bills come in.

♦ ♦ ♦

"BROKAW has secured an engagement at last, I hear."

"Yes, he's appearing as The Missing Link at a Bowery Museum."

♦ ♦ ♦

ONCE more there is wafted upon the itemistic breeze the information that Mary Anderson is preparing her dramatic memoirs for the press.

♦ ♦ ♦

FROM THE CARD.

THE JUDGE.—"What is your name?"
THE SCHOOLMISTRESS.—"Helen French."
THE JUDGE.—"Beg pardon?"
THE SCHOOLMISTRESS.—"Helen French."
THE JUDGE.—"What is it in English?"

♦ ♦ ♦

He struggled on through Shakespeare,
Found that high art did not pay;
But he won the fickle public
When he struck a buzz-saw play.

♦ ♦ ♦

HE.—"Madge, I adore you! Won't you believe me?"

SHE (*softly*).—"George, I can't believe it's so 'till I see it in the *Sun*."

♦ ♦ ♦

A WESTERN exchange calls Grace Filkins "she of the auburn hair and fulgent eyes." Here is a new word for the critics.

♦ ♦ ♦

MISS RAINYER.—"And so you've been interviewed! Don't you feel nervous about how it will appear in print?"

MISS FOOTLIGHTS.—"Not much! He was a young reporter, and I wore that old rose silk tea gown of mine, with red slippers."

♦ ♦ ♦

JOHN L. SULLIVAN'S histrionic hits are referred to by the Australian press as "knock-outs."

♦ ♦ ♦

"WHAT was Jack whispering to you when the lights went out that time?"

"He said he thought he smelled gas escaping."

♦ ♦ ♦

Now the Autumn leaves and branches change to
russet brown and red,
And the amateurish actor on the boards prepares to
tread;
While he raves about his triumphs, try to stop him
if you can,
For in his own estimation there is not a better man!

♦ ♦ ♦

IN THE CAFÉ.

"Who is that man over there talking about his friend, Ned Booth?"

"That's an amateur actor."

♦ ♦ ♦

JACKETS.—"On what grounds did she reject you?"

WOOERTS.—"It was on the back piazza."

♦ ♦ ♦

AND now they say that Marie Jansen is engaged to Bass' Ale, or to Russ of Bass' Ale, or something of that sort. Marie says nothing, but goes on kicking as gracefully as ever.

♦ ♦ ♦

HE.—"I knew you loved me from the first."

SHE.—"Why?"

HE.—"You always had the gas turned low when I called."

♦ ♦ ♦

SOME enemy of Marie Tempest is circulating a story that she drinks tea between the acts.

♦ ♦ ♦

STAGGERACE.—"How is it that you became famous within three months after your début?"

STARR.—"I was arrested for debt on the stage the third evening I appeared."

♦ ♦ ♦

DELLA FOX has been on the stage since she was six years old. She never was a child actress, and she has no aspirations for foreign laurels. But she *will* wear high-heeled shoes, and roll her eyes when she sings "A Summer Night." We all have our little weaknesses.

♦ ♦ ♦

A PHILADELPHIA man is advertising to tune pianos by mail. This is something like extracting corns by telephone.

♦ ♦ ♦

"Hark, the thunder!" cried the actor
As he strode down the street;
He was dead wrong in his reckoning,
'Twas the echo of his feet.

♦ ♦ ♦

HERE is one of the scintillating witticisms from the Two Old Cronies.

"You have no right to do that."

"Do what?"

"Try to eat ice cream with a sponge."

♦ ♦ ♦

THE "Mansfield Kiss" is now the latest theatrical topic of conversation, and people are wondering if it is real or only an illusion

DRAMATIC PRESS OF NEW YORK.

From the Revue d'Art Dramatique, Paris.

In no country in the world does the theatrical journal occupy so important a place as in the United States. This is easily understood when one takes into consideration the enormous territory through which any paper printed in the English tongue can circulate. And it is particularly true of the theatrical papers that keep the numerous traveling companies informed of what is going on in the theatrical centres. . . .

There are six theatrical papers appearing regularly each week in New York, four of which have a *bona fide* circulation. They are: THE DRAMATIC MIRROR, the *Clipper*, the *Dramatic* ——, the *Spirit of the Times*, the *Dramatic Times*, and the *Theatrical World*.

As the theatre in America is looked upon more or less as a business in which one must make as much money as possible, the question of literature does not enter materially into the meditations of most of the proprietors of these journals. The greater part are subsidized by some theatrical manager who thus has at hand an organ either to defend or to advertise him. For a long time Augustin Daly subsidized a small paper, called *The Theatre*. But M. Daly, however mighty he may be, was not able to save the sheet from financial disaster.

The Dramatic ——, edited by —— ——, is likewise subsidized. It has no critical influence.

The Clipper is a sporting and variety paper, rather than a journal of the theatre. However, it is extensively read by professionals.

The Spirit of the Times is likewise a sporting paper, but theatrical criticism occupies an important place in its columns, and its critic, Stephen Fiske, is one of the best in New York.

The only theatrical journal truly worthy of the title, and universally recognized by the entire profession, is THE DRAMATIC MIRROR. This journal is extensively read, even outside the profession.

Above everything, THE DRAMATIC MIRROR is honest. Its criticisms are written by Mr. Fiske and, when reviewing a play or the work of an artist, he knows neither friend nor enemy—he only remembers his duty. It is for this reason that the criticisms of THE DRAMATIC MIRROR possess real value and are widely read.

THE DRAMATIC MIRROR appears regularly on Tuesday of each week. It is printed on fine paper, and bears on the first of its sixteen pages an admirable portrait of some American artist. Each number contains, besides the news of the week interesting to actors, news of the movements of the different companies, correspondence from all the cities of America and Europe, a clever chronique by "The Usher" (Harrison Grey Fiske), interesting interviews by "Ali Baba" (Arthur Hornblow), and other features of great and general interest. The leading littérateurs of New York have contributed to its columns articles on dramatic ethics. The whole is well edited and charming to read.

Each year THE DRAMATIC MIRROR publishes a special Christmas number. These numbers are very fine, and are veritable rivals to our best artistic publications in France.

J. ROUSSEAU.

ITALY'S GREAT DRAMATIST HERE.

Giuseppe Giacosa, the famous Italian poet and dramatist, passed hurriedly through this city yesterday, but not quickly enough to be missed by a MIRROR reporter.

Signor Giacosa arrived from Europe by the *Bretagne* late on Sunday, and he is now speeding to Chicago to superintend the staging of Sarah Bernhardt's new play, The Lady of Challant.

The popular impression that all poets wear their hair long, and are pale and of sickly physique, receives a flat contradiction in the person of Giacosa. He is the healthiest looking poet we have ever seen. He stands six feet high, and his gigantic proportions suggest enormous strength. His face is highly colored, and his hair is cropped close to the head. Altogether, his general appearance is not unlike that of Emile Zola, and, *en passant*, it is a curious fact that both men are leaders of the realistic schools in their respective countries.

But Giacosa was not always a realist. He first made his reputation by a charming little idyl in one-act called A Game of Chess. Nothing more exquisite or dainty exists in any literature. It was played with success in all the cities in Italy. Nevertheless, a revolution was working in its author's mind. He swerved completely round, and after having written several plays modeled after the highest forms of the romantic school, began to cultivate realism. His talent in this direction soon placed him at the head of the realistic school in Italy.

As Giacosa does not speak a word of English, it was in the language of Molière that the brief conversation the reporter had with him yesterday was carried on.

"The Lady of Challant was written more than three years ago," said the dramatist. "It was written with Sarah Bernhardt in view. I have known the actress for the last ten years, and when she was on her tour through Italy I spoke to her of my drama. She liked the idea, and told me to proceed with it. I completed three acts, but Sarah fell ill, and I laid the play aside, almost discouraged. I had almost forgotten it when, one day, I received a telegram from Sarah asking me to send on the play at once. I got out the MS again, and finished the remaining two acts in less than ten days. I think Sarah will make a success in the play. There is plenty of material in it which will afford her ample opportunity for some fine acting. Sarah is very enthusiastic about it herself, and insisted on my coming over here to direct the rehearsals. I used to live in the historical house of the famous Lady of Challant, and Sarah thinks I can contribute a little local color."

"Would you not have preferred to have the play produced first in Paris?"

"Yes, I should have preferred it. But," smiled Giacosa, "I don't complain. The relations between France and Italy are rather strained at present, and the reception of the play might not have been too cordial, although I have many good friends in the French literary world. Perhaps, too, they would not have felt very friendly to Sarah Bernhardt for appearing in a play by a foreigner. I am very proud of the first production of my play being given in America. I think I am the first Continental author to have a play produced here for the first time."

"What is your opinion, as a realist, on the question of realism on the stage?"

"I am a realist, but I hope a sensible realist. I don't push things to their extreme. I love truth on the stage, but no play can have a *raison d'etre* unless its theme is borrowed, to some extent, from romance. The great fault with realism seems to be that some of its followers forget the real significance of the word, and take it to mean philosophizing on the stage. The result is dreary plays that interest no one. The realist, I take it, should color his play with enough romance to make it interesting to an audience. Ibsen has been very successful in Italy. His Doll's House and Wild Duck are still being played there. Ibsen is not such an enemy of the romantic as his critics make out. The *motif* of nearly all his plays is romantic, only he is scrupulously realistic in his petty details, and in the delineation of his characters. Romance cannot be divorced from Realism. They should work hand in hand, and then we would have better plays. In Italy realism is having a hard fight for existence. I have been bitterly assailed for my tendancies. One of my plays, The Sad Side of Love, was especially an object of attack. It was produced, however, with great success at Milan, where I live, and in Rome. Eleanor Duse played in it."

"She is one of your best actresses, is she not?"

"Yes, hers is a marvellous talent! Is Rossi acting much? No, not of late years; yet he has not resigned from the stage, by any means. He is now sixty-eight years of age. He played Romeo two or three months ago, and really no one felt any inclination to laugh at him."

"Good-bye," said Signor Giacosa, rising. "I'm off to Chicago now. I shall have an opportunity to tell you what I think of your theatres and native plays when I get back to New York."

NEW THEATRE AT CORNING.

The new Corning Opera House, at Corning, N. Y., was opened on Thursday by Rose Coghlan in Dorothy's Dilemma. According to our correspondent, an audience representative of the social world of that city was present. As for the play, it did not please, and the local papers criticised it severely.

The house is complete in all its appointments. There is a spacious main entrance and lobby. At the rear of the orchestra are four *loges*, enclosed with nickel rails and seated with easy chairs. The decoration of the auditorium is blended from light shades to gold and bronze. The seating capacity is 900, and the stage is fitted with the latest improvements.

The building was begun on May 5. It cost $45,000. A. C. Arthur, late of Amesbury, Mass., is the manager, and F. D. Kingsbury is president.

OBITUARY.

Mae Clark-Whitman died on Oct. 5 at the Arlington Hotel in Meriden, Conn. Mrs. Whitman, who was known professionally as Mae Clark, was the daughter of Mrs. Waldo Atwater, of Meriden. She was born in this city in 1850. She was educated for the lyric stage, but her plans were changed and she finally embraced the dramatic profession. She made her debut with local talent at Detroit in 1879, as Rosa Leigh in Rosedale. Not until five years later, however, did she go on the professional stage. She then appeared in Yvonne with Rhea under Arthur B. Chase's management. Her next engagement was in Lawrence Barrett's company. She married a few years ago. Her last appearance occurred at New Orleans in 1888. Her health began to fail and she was obliged to give up the stage. Her system was shattered by an obstinate malarial trouble. She spent the Summer at Long Branch, and a few weeks ago went home to die. She was buried at Meriden. Miss Clarke was a promising actress, beautiful, graceful, and gifted.

MATTERS OF FACT.

Josie Mills is meeting with a large measure of success through Ontario and the Northern States in her two plays, A Brave Girl and The Governess.

Good attractions can secure open dates at Brown's Opera House, Orange, Texas, by addressing Messrs. Bettis and Sims, the managers.

Martie Vickers' new play, Edelweiss, is meeting with great success in the West. The receipts are larger than those of any previous season. Miss Vickers is booked for an appearance in New York this season.

Blanche Seymour as Sweeter in The Patrol has made a pronounced hit.

Martin Hayden is at present with Thermidor at Proctor's, playing the part of Lupin, and playing it excellent well.

Rachel Booth, the clever little soubrette who was so successful in Natural Gas, has not yet signed for this season.

The handsome new Opera House at Forrest City, Ark., was opened last Saturday evening by the Georgia Minstrels. The seats were all sold two days ahead. Managers Becker and Lewis would like to book other attractions for this season, as some dates are still open.

THE CRITIC'S FUNCTION.

We freely admit that dramatic criticism, or censorship, is a necessity of our time for the public good; just as readily as we admit in a higher realm of thought, the value of the abstract principle of government as opposed to the philosophic anarchist of a certain bland type, who tries to hide away the tenets of Johann Most under the respectable title, "individualism." While it is eminently proper that every person should think for her or himself in a practical sense—to exemplify "individualism"—I am afraid the great mass of the public are mentally incompetent to judge mediocre from high art on the stage, having no time to study the yet unwritten ethics of drama. Hence the necessity for specialists in that field.

Drama is supported by the masses, just as the dramatic critic draws his revenue from the same source through the press. The majority of people have so little time to think, and the human brain is so small, that they prefer admitting a leadership to others on the bureau principle for which they subscribe incidentally. Thus it is that most people find it easier to pay a lawyer to expound law than to try to do it themselves, and this analogy can be applied right along the whole line of human endeavor.

A man—to further illustrate in a quaint manner—wishes to exchange a dollar-and-a-half for a couple of hours of laughter. He desires to have his emotional rotabilities tickled for hygienic reasons, and he goes to the theatre, where Dr. W. H. Crane or some other physician performs the operation to his satisfaction. Finding it cheaper to attend to a larger quantity at once, I may add, Dr. Crane hires a number of assistants, and serves from fifteen hundred downwards at a sitting. This is an admissible transaction on both sides and as legitimate as the sale of a work of art.

To continue the analogy propounded more seriously, we find it easier to use the national currency than to adopt a method of our own, to use the standard banks rather than banks of our own, and so it would be impossible in a thousand other ways to find time to do most things as well as special agencies. The public admits to censors or critics this leadership indicated in the domain of drama for utilitarian reasons, and willingly yields up deference to their dicta under certain circumstances, invariably; or, at least, the tendency runs that way.

I once came across a citizen of our republic, a self-chided arm with being the unthinking slave of political, and, in some ways, of religious suppression, for he voted as his grandfather did, without knowing why, and held the same narrow religious opinions as his venerable ancestors; and these were insular, I deed.

"Life is too short, my friend," he replied, calmly. "Why should I bother my head to study up all these things you speak of? I have no time, and my brain is insufficient. I have to give my heart's blood to procure the means of subsistence, with a little over. I work twelve hours every day and have to sleep eight. Now, I am happy and willing to leave other persons to do my dramatic, legal and religious thinking, and I cheerfully pay for the privilege on the bureau basis, grateful that the world has so far progressed in socialism. Then when I am dying I will pay a clergyman with a sweet smile to come around and pump psychic words of consolation into my poor bosom, and never question the why or wherefore of the proceeding. I seek only the 'effect,' not the 'cause,' and I care nothing for the man. I also pay to hear an actor talk and act sentiment, and allow the glamor to work its mysterious way within the unseen portals of my soul, without debating the matter. When a new play is produced, if I go to see it, I have no time or inclination to dissect it. I simply leave the instinct of private taste or preference to decide itself. If it pleases me, when I look in the morning's paper and find it condemned by the critics, I conclude somehow that I must have been mistaken after all, and go no farther. When President Harrison is charged with doing wrong I, as a Republican, cannot find time to follow out the two sides, and, being a staunch partisan, I give my side the benefit of the doubt. My business," he concluded, "is to do genteel book-keeping for $25 a week, try to live honestly, and await developments on the other side of the starry way."

This man is a fair speciman of the average citizen. When we admit the dramatic critic to be a necessity in educating the public taste—as I assume most intelligent readers must admit him to be—we admit the principle of leadership in the special direction indicated, to which the people yield up their judgment instinctively as remarked, just as they bow to the behests of legal statutes, or to laws accepted in physics and morals. The public like to be patronized happily, and it is very conducive to the good of the masses to admit to other persons the right to teach them in special lines of thought. Thus critics, as censors, have the power within their reach to raise up the standard of public taste in drama, provided a number of them work along a certain line of policy and respect their mission; for the abuse of their power here is a crime in a manifold sense.

Having outlined and briefly shown the theoretical position of the critic, a practical phase of the question presents itself, and it is that criticism is in some respects—in quality, not quantity—degenerating, and that the reading public is fast losing respect for the mission of the critic, and is learning to rely upon its own unbalanced judgment in matters concerning the stage. Happily, however, the superior intelligence prevailing among the masses in America will ever prevent us from descending to the vulgar depths of the European music halls; yet this fact referred to is to be deplored.

Nothing tends so much to shake the instinctive confidence of the people in formal criticism, as the fact that no two critics can agree upon two consecutive points in summing up the merits of any given dramatic work and seldom strike average conclusion. One critic will contend this, and another the opposite thing, while a third will calmly and dogmatically tell the playwright what he should have done, as if propounding a principle in physics. This chaotic condition of things arises out of the fact that plays can only be estimated by the process of reasoning and by artificial standards—particularly comparison—where private liking and disliking plays a large part. Here dogmatism has no place. I have no reference to technical laws, however.

Regarding private taste, for instance, I am humbly grieved to see George Washington innocently burlesqued in one performance—The Seven Ages—while Beau Brummell, a cad, is made a constructive hero of. People here mistake the remarkable individuality and art of Mr. Mansfield—so I think—for the aforesaid, who was a worthless snob. But this is only an expression of taste, mark you! At the same time I hasten to say that I do not pretend to be a qualified critic.

Within recent years the pithy, analytical style of criticism, practised formerly here, has given way—of course there are notable exceptions—before the newsy, flippant methods of the feuilleton school, which are made to do service where they have no sensible place; that is in treating on the first production of a play. The old method moreover indicated that the writer allowed calm reason to dominate, rather than the imaginative moods of the jaunty prose-poetic style, now so much in vogue. Herein is to be found a clue to the public attitudes.

And now comes up another fact. If you ask a large proportion of intellectual actors, managers, and others to-day, what they consider the greatest drawback to the promotion of drama in this country, they would look around furtively, and whisper, "flippant, indiscriminating criticism." The injustice done to authors, managers and all concerned, by the practice of rushing off a hasty, newsy criticism of a play to the press, when the work is either damned or praised in a cleverly veiled manner, has already been eloquently discussed in THE DRAMATIC MIRROR and other sources from time to time, and requires only an allusion. These things certainly must prevent managers from taking up American works to revert to an important side issue. One great advantage in importing plays by English or French authors here, is that the foreign stamp—like the titles, Windsor, St. James, Victoria, on our hotels—always commands respect, especially if the imported works deal with high life. When, however, Mr. Sims—a humanitarian and republican—writes an English melodrama with a touch of human nature in it, the majority of writers are apt to turn up their noses, and point out faults that would be freely admitted in Beau Brummell, because we are more prone to admire the British snob than honest, blunt John Bull. Thus it is that King George, a noodle—who is honored by being impersonated by a manly and frank actor, Mr. Harkins—is allowed to wanton, by suggestion, with his mistress, in that play, while we would damn a respectable English mechanic for the same representation. Probably I am only vulgarly democratic. It is clear, at any rate, that our better classes, in the East at least, despise what is American in their secret hearts, and here you have another difficulty to overcome in individualizing drama in the English tongue into being American. Let there be no mistake on this point. Nationalism is the religion of national art, and until the cultured classes in this country will cease to be ashamed of their land and flag when they go abroad, and will enter a "Lincoln" or "Washington" hotel at home as reverently as any of those named—provided the latter are as good as the former—American drama stands a bad chance of support from this important element. I refer to this condition of things because it is manifest that all writers of prominence follow fashion and naturally wish to be ranked with the better classes, and it takes no very astute eye to see these tendencies reflected in current criticism.

I don't believe in being insularly patriotic, but I most certainly believe that, as a bad son makes a bad friend, an unpatriotic American is a cad, invariably. In the same sense, an Englishman who doesn't love his country is not fit to become a citizen of this Republic, while a Frenchman, a German, or an Irishman, who forgets his land, is not worth having as a citizen; equally a New Yorker, a Marylander, or Vermonter, who has no sense of State pride, has no sense of idealism in his soul, and makes a lukewarm Federalist, and a poor backstop. Such is the constitution of human nature. If the mind is not big enough to reason out a large number of small things, the human soul is large enough to hold all these sympathies at one time, and more.

Having freely admitted the necessity of censorship for the good of drama, and tried to point out its advantages and faults, as practised each week, why cannot something be done to reform the present methods and the evils so well known? It has come to such a pass now that the power of the critic over the masses, whom they reach through the newspaper press, is fast waning, and it behooves them to combine for mutual strength, otherwise their functions will grow into disuse, and careless, although oftentimes scholarly, gossip—which is all right in its place, when not impudently and grossly personal—take the place of analytical, frank criticism.

A qualified dramatic critic of a high order, in addition to possessing technical experience, as I conceive it, should be a man of broad sympathies, largely judicial in the tone of his writings, sensitive and manly, and as ready to see art in a stage picture representing a phase of low life, as a scene borrowed from a classical study; patriotic, yet free from bigotry; ready to help a struggling artist, able and willing to look up, and point out new talent; careful of using his pen unkindly to the injury of others' men, and especially weak women; frank enough to estimate Shakespeare and other masters at their true dramatic worth; able to control jealousy; and best of all, possessing a love and respect for the stage. Moreover, he should strive to be *just* in all things, for no good can come out of human effort where a sense of Right doesn't prevail. This, perhaps, is the ideal critic. I sincerely trust he is not an impossible creation.

As a partial solution of the problem, why is it not possible to select a number of dailies and weeklies, possessing reputable critics, somewhat after the plan of the French Academy of Letters, giving into the hands of a congress of actors and stage people the power of periodical selection by ballot? To these journals and writers a certain leadership could be given, merely for the public good, and I am confident that such recognition would only tend to make them more careful and conservative in the process of criticism than before. Perhaps the plan suggested is wildly impossible of attainment. I hope not. Pray let us have more light on the question. It is scarcely necessary to add that I have in mind only journals that reach the masses.

Meanwhile, it must be evident that the importance of the critic as a factor in public life is duly emphasized in a respectable tone throughout.

DANIEL STILLANE.

YANKEE LITHOGRAPHS ABROAD.

It is not generally known, but it is a fact, nevertheless, that America is at present engaged in supplying a large quantity of lithographic work to London and Paris. The best artists on stone have been imported from the other side, and the facilities for turning out work are so great that our leading concerns find no difficulty in beating the Frenchmen and Englishmen on their own ground.

Perhaps the house that exports the largest amount of lithograph work is the Strobridge Company. It has officers in the French and English capitals, and it has some immense contracts for foreign work on hand at the present time.

A. A. Stewart, who has become rich—but not lazy—as the New York representative of this concern, said yesterday that nearly all the facilities of the parent house at Cincinnati were being employed at present to meet French, English, and Spanish contracts.

"We are getting out a $25,000 order now for the Paris industrial exhibition. We have an equally heavy contract for the Columbus Exposition at Madrid. Before next May we shall ship to London a cargo of 'paper' for a big enterprise there.

"How do we compete with the foreign rates of wages and make a profit, besides paying export charges? Why, it's just this way: There are very few first-class lithograph artists. We snap them up in all the foreign capitals as soon as we can find them. The result is but few good men remain. There is only one really fine artist of this description—Carré. He is wealthy, and he charges such fabulous prices for his work that we can easily underbid his employers. Carré gets $500 for every stone he puts his pencil on.

"By getting a monopoly, as it were, of lithographic talent you can see how we do it. But, above and beyond that, we in America can do a finer class of poster work—more effective and more artistic, I mean—than the foreigners can conceive of in their most luxuriant dreams."

THE DARK SIDE.

A member of the Annandale Opera company wrote from Buffalo last Saturday: "The company has disbanded. I left to-day. So did the orchestra. I shall be in New York to-morrow. We lost more than a week's salary. The management owes some of the principals and the chorus over six weeks' salary." A letter from the management of the Annandale company, calling us to account for our statement last week that salaries were in arrears, will be found in another column. Yesterday Frank Higbee, business manager of the company, called at THE MIRROR office to say that everything was all right and salaries all paid. There is a discrepancy somewhere.

George Barrett's company has been out three weeks. Salaries are one week in arrears. The company played in Jersey City last week. It is now in Montreal.

The Work and Wages company is playing to wretched business. "This will undoubtedly be its last week," said the head of a prominent and honorable dramatic agency to a MIRROR reporter yesterday. Manager Wilson claims to have lost $5,000 to $7,000 in the melodrama. Last week it played to the worst business ever known in Miner's Newark Theatre. It is booked in Jersey city this week.

Our Honesdale, Pa., correspondent writes that the company playing Falsely Accused came there with ten hours' advance advertising. Consequence, not a seat sold. They threw open the doors, and gave a dress rehearsal to an audience numbering forty-six persons. They left next day for Carbondale, Pa., where they stranded.

Avenged, with Orson Clifford as the star, also stranded at Carbondale. The wolves used in the play are still at Carbondale.

The Devil's Editor company is behind with salaries. It is rumored on Broadway that it will shortly be among the missing.

Mestayer's Grab Bag company is fourteen weeks behind in salaries.

MODJESKA'S PROSPERING SEASON

James V. Cooke, representing Madame Modjeska, passed through the city on Saturday *en route* for Philadelphia. To a MIRROR representative he said:

"Our season has opened capitally in spite of the fact that we have been playing in territory that is overrun with attractions. In London, Canada, where we opened, the house was entirely sold out two days before the performance. Hamilton gave us a good house, and in Toronto, at the Grand Opera House, we had the largest audiences there for several seasons. We played at the Academy of Music, Montreal, for a week; the business was uniformly good. Last week Troy, Utica, and Albany gave us fine audiences—Utica netted us $1,100 to $1,200 in one night. This week we play through New England jumping from Worcester to Philadelphia. I am on my way there now.

"The company? Yes, I think it one of the strongest Madame Modjeska ever had. Mr. Thalberg, the new English leading man, is a capable actor, and has given great satisfaction.

"No, we are not doing anything new yet. We have two new plays in preparation, however, but I don't think they will be ready before we reach New York in January, when we play at the Fifth Avenue Theatre."

GLEANINGS.

LOLA BEYER has left The Devil's Editor company, and is on her way to New York.

LAWTON B. GARSIDE, the theatrical lawyer, is busily engaged nowadays.

QUEEN VASSAR leaves The Latest Fad company this week, and joins Harry Kernell's company.

CHARLES ROBINSON and Paul Barnes have joined Little's World company this week.

DAVENPORT BEERS will join the Agnes Wallace-Villa company in three weeks.

THE Countess Marie G. du Burdeau will rejoin the Little Tycoon company.

JOHN A. STEVENS will present his new play, Christmas Bells, at the Bedford Avenue Theatre, Brooklyn, on Oct. 26. Harry Mills, David Murray, and Ida Van Siclen will be in the cast.

ROBERT E. STEVENS will do the advance work for A Fair Rebel, beginning on Oct. 19.

F. PIERCE BATTIN is reported to have made a hit as the Confederate surgeon in Shenandoah.

T. C. WEST, of the Gotham Quartette, has been compelled to throw up his engagement with Grimes' Cellar Door because of serious illness.

J. B. DORIS is negotiating for a Broadway theatre for the purpose of running a continuous specialty show.

In all probability a new museum will be started on Tenth Avenue before the New Year.

MARION MARSHALL has been engaged for George A. Baker Opera company.

ALLAN J. SHELDEN, manager of Joseph Haworth, was in town for a few days last week. He said to a MIRROR reporter: "Mr. Haworth has been out verging on two months, and although business was not good for two weeks, the rest of the time it has been excellent. Bad business is the general cry, however.

NEXT week the Lyceum stock company will begin its annual Fall engagement at the Hollis Street Theatre, Boston. It will rehearse on the stage of the Hollis Street A. W. Pinero's Lady Bountiful, which will open the regular season at the Lyceum. It will serve to introduce all but one or two members of the company.

OTTO MUSIN, the violinist, was married to Annie Louise Tanner, a member of his concert company, last Wednesday at noon, in this city. The ceremony was private, owing to a recent death in the bride's family.

THE statement in several of the papers that the present engagement at the Star Theatre will be the Kendals' farewell to New York is erroneous. They are booked for a return engagement next Spring. Arrangements have been made for their appearance in England next season. The tour will begin at Manchester in September.

DANIEL SULLY had a reception last Thursday night. It was tendered to him by the James J. Gillespie Association, at their rooms in the classic neighborhood of Rutgers Street.

Our correspondent at St. Paul telegraphs: "The Olympic Theatre was destroyed by fire at 2:30 on Friday morning. The loss is heavy for W. J. Wells, the lessee and manager. The Seymour company was playing an engagement at the house." The Olympic was a vaudeville theatre, owned by Patrick Conly, a St. Paul alderman. Mr. Wells had taken a five years' lease of the premises a short time ago.

ELSIE DE WOLFE was chatting the other evening about her experiences in Paris with Sardou. "One afternoon I was at his house," she said, "busy going over Thermidor with him, when the servant came in with a cablegram. It was from Sarah Bernhardt, who was then in Australia. She asked Sardou to let her have exclusive rights to Thermidor in America. Sardou passed the cablegram over to me, and burst out laughing. 'Fancy Sarah as Fabienne!' he exclaimed. 'She could burlesque it capitally, but play it—never!' Sardou was afraid that even Mlle. Bartet would be too strong for the part. His idea of it was a quiet intensity—in fact, something consistent with the character."

"COMPLIMENTS of S. Goodfriend" is a legend with which dramatic editors are familiar. Mr. Goodfriend is Charles Frohman's versatile and industrious press agent. He pours forth from his active type-writers a steady stream of ingeniously conceived and carefully expressed paragraphic puffs, many of which, it is observed, find their way into print. Mr. Goodfriend always manages to find something new to say of an attraction even when the attraction itself has ceased to stimulate notice. THE MIRROR has received so many "compliments" from Mr. Goodfriend that it willingly pays this compliment to him.

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Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 24 East Fifteenth Street, between Broadway and Fifth Avenue.

JOHNSTONE BENNETT.

MIRROR INTERVIEWS.

XIX.—Charles Carson.

The London *Stage* is the organ of the dramatic profession in England. It has won this place as much by the able manner in which it is edited as by the honesty of its utterances and the steadfastness of its purpose.

Every improvement that, of recent years, has been introduced into the economy of theatre construction, every new step that has tended to add to the comfort and well being of the actor, has been suggested and practically carried through by the energetic crusades of the *Stage*. The Actors' Benevolent Fund, which has just sprung into existence in England, is chiefly owing to the untiring efforts of the *Stage* to found such an institution. An acknowledgment to this effect was made during an address at a recent meeting of the Fund.

The *Stage*, besides providing reliable news, never allows scandal to sully its columns as is too often the case with its less scrupulous contemporaries. Its editor is a gentleman, a student of the drama, and an accomplished journalist.

While in London awhile ago I had a brief chat with Mr. Carson on the subject of the English Actors' Fund.

"We have started capitally," he said, "and we are most sanguine as to future prosperity.

"It is our intention to fight shy of the evils, that have crept into similar institutions before but I don't think, from what little I know of it, that we could have a better model to pattern by than the Actors' Fund of America. The chief essential of such an undertaking is to have the support of the lights of the profession. That is an encouragement to those lower down on the ladder. In this particular we have been most successful. Every day new friends and adherents are coming in."

"Is there much distress among the profession in London?"

"There must always be in a large city like this, where actors congregate from every part of the kingdom. Of course, as in every business and profession, the market is glutted with actors, and this far and away in excess of the demand for them. The consequence is that the weak have to go to the wall. One great cause of the poverty of the average actor, however, is that he is handicapped by the iniquitous agent who literally bleeds him to death."

"I see you have been making a fight against theatrical agents."

"Yes, we have; and if actors do not see that the fight is in their interests it is because they will not. But it stands to reason that the theatrical newspaper is the proper medium between manager and actor, and it certainly costs both less than the services of the sharks who, powerless to rob the manager, fleece the actor until there is nothing left to fleece."

"How does this year compare with former seasons?"

"About the same. Last season was not good from the pecuniary standpoint, but there is every indication that the coming season will be prosperous."

"But is there not a remarkable paucity of plays in England just now?"

"No; I hardly think that English authors proper are producing less. The adapters are adapting less from foreign plays, which may make a difference in regard to the scanty number of new playbills. But we have two men who are contributing actively to the English drama—Henry Arthur Jones and A. W. Pinero. Their plays are a credit both to themselves and to English literature."

"Presumably English dramatists welcomed the passing by Congress of the International Copyright Law?"

"Yes, because they will be able to print their plays. Not that they expect to realize anything from the sale, but their plays merit a place on our book-shelves, and now they will get it."

"The Ibsen fever seems to be cooling off in London."

"Yes, we have had a dose, but I am far from scouting Ibsen. His plays possess wonderful vigor, and in that respect they are invaluable as a study to the aspiring dramatist. Ibsen's theories become tiresome, but his methods are beyond praise."

"Do you prophesy long life to the Independent Theatre recently started in London?"

"Why, no one could wish such a scheme greater success than I, but I quarrel with the programme. If such a theatre is organized with the object of giving native authors a chance, why does Mr. Grein seek to attract his public with the name of foreigners, all great playwrights undoubtedly, but still foreigners."

"Who is the most popular actor in London to-day?"

"Beerbohm Tree, unquestionably. He is the social lion of the hour. In this lies partly his success. He is the West End actor *par excellence*."

"West End actor?"

"Yes, we call actors 'West End' actors when they adopt as a policy the manners of West End folks. Mr. Tree and his wife give swell dinners, garden parties, etc. They invite all the 'nobs' of the political, literary and artistic worlds, and so become the fashion. No English actor ever had the social prestige that Beerbohm Tree now enjoys."

"Are you familiar with our American actors?"

"Only those that find their way to these shores. I must confess that we English are painfully ignorant of what is going on in America. It is a wonderful place, and in nothing more than in the manner in which a quasi national drama has sprung up of recent years, interpreted by scores of admirable actors. America undoubtedly offers a great opportunity to any English-speaking actor, and, although I should not like to think that all our own good actors will see it in the same light, no one can blame them if they do. Your public is evidently more critical than ours, and demands more both of the play and of the player." Ali Baba.

SHE COULDN'T MARRY THREE.

One of the principal elements of the success which attends the production of the comedy-drama, She Couldn't Marry Three, in which Miss Lillian Kennedy is starring this season, is the magnificent scenic effects with which each act is presented. Every bit of the scenery used in the play is carried by the company, together with a complete set of calcitums, which give an added charm to the beautiful scenery. Almost every night the management is complimented for the lavish manner in which everything connected with the production is provided, and when taken in conjunction with the strong company which supports Miss Kennedy, there is little cause to wonder at her phenomenal success.*_*

George E. Lask is the business manager of All the Comforts of Home this season.

FOREIGN.

LONDON.

Sept. 29.—Yvette, the play without words, which attempted to tread in The Prodigal Son's successful footsteps, has proved a flat failure, and has been withdrawn from the stage of the Avenue. The theatre is dark in consequence.

The theatrical season has begun in earnest. Activity is visible on every side. Mr. Hare opened the doors of the Garrick last week; George Edwards has recommenced proceedings at the Gaiety with the revised edition of Joan of Arc, and we shall soon have Edward Compton at the Opera Comique, with Henry James' four-act play, The American. Elizabeth Robins, who made so great a hit in Hedda Gabler, will play the principal female role. Tomorrow George Alexander returns to the St. James with The Idler. This will be played in connection with Walter Frith's curtain raiser, Moliere.

Mr. Alexander, by-the-bye, is preparing a new play, Under the Mask. The authors are Mark Quinton and Henry Hamilton, the collaborators in the authorship of Handfast. The scene of the new play is laid partly in Mexico and partly in Paris. Lily Hanbury will be in the cast, also Marion Terry, Mr. Alexander, and Herbert Waring.

Next month will see the reopening of Terry's, the Avenue, the Court, and the Haymarket. Mrs. John Wood's new play, by Clyde Fitch, Pamela's Prodigy, will be produced at the Court about Oct 22. It is said to be a comedy of manners in the days of the Georges.

The printing of English plays is going steadily on and meets with great favor. Saints and Sinners will be followed by The Scapegoat, The Profligate, The Hobby Horse, Lady Bountiful, Sweet Lavender, The Squire, Lords and Commons, The Weaker Sex, The Magistrate, The Schoolmistress, Dandy Dick, and The Cabinet Minister.

Those who agitated last season for the abolition of fees in London theatres have returned to the fight. Their latest manifesto is in the form of notices, which they distribute at the doors of the Opera Comique. These notices run thus: "To Playgoers.—Do all in your power to abolish the fee system by refusing to pay for programmes or, better still, avoid fee theatres as you would a plague.

Isaac Henderson, following the example set by Henry Arthur Jones, has prohibited the production of his play A Salem Battle, by manager actor Beerbohm Tree. Mr. Henderson was dissatisfied with his would-be interpreters.

The question of a *repertoire* theatre like the Français in Paris has cropped up again here. The idea, no doubt, is a good one, if the city of London or the State would assist such a scheme pecuniarily. Without such aid nothing could be done. It also remains to be seen how the public would respond. In France they have, of course, an immense advantage—that of an unusually rich repertoire. How many plays have we that the public would care to see revived?

George R. Sims, in the *Referee*, says on the subject: "Long runs are utterly opposed to the best interests of dramatic art. They injure the British author and the British actor alike. To-day if an author writes a play which only runs a few weeks, he is credited, or rather debited, with a failure. His management expects him to write a play which, by the length of its run, shall recoup it for the outlay of several thousand pounds in "production." This hampers the author considerably. When he would be bold, daring, and original, he is restrained by the thought that he may not be hitting the popular taste sufficiently to draw crowded houses for two or three hundred nights, and so his heart fails him, and he seeks security and success in the beaten track, which has been proved by constant experience to be the shortest cut to "House full."

Directly we get managements which will be satisfied with short runs, and a public which will be satisfied with an ordinary "production," we shall have fifty dramatic authors where there are now only ten, and the tone of modern dramatic literature will be distinctly raised."

Husband and Wife is doing well at the Comedy. Mr. F. C. Philips has been so much encouraged by the success of his farcical efforts that he is collaborating with Charles Brookfield in a new farce for Mr. Hawtrey. A. F. D.

PARIS.

Sept. 25.—The inevitable reaction from the noisy Lohengrin riots has set in. The performances of the opera are now given without any incidents worth recording. The other evening some obstreperous individual cried out from a private box for the Marseillaise while the curtain was up, but the police promptly marched him into custody.

M. Coquelin, Aîné, after four months' touring, reappeared at the Comedie-Française in Grimgoire and Les Precieuses Ridicules. He was supported by Jean Coquelin, his son, in the latter play.

Baum and Toche's new farce, Voyage dans Paris, has been read to the actors of the Porte St. Martin, where it will be produced, and they profess the greatest enthusiasm about it.

By the bye, Henri Meilhac has written a play for the saucy Jeanne Granier. Massenet has composed the music. This is no small honor for Jeanne.

Marie Van Zandt is here. She arrived from Switzerland a few days ago. She leaves for America next month.

The Benicheffs has been revived at the Bouffes-du-Nord.

I have some more announcements to make in addition to the long and interesting list I sent you last week. At the Folies Dramatiques this season will be produced Le Mitron, vaudeville operetta in three acts by MM. Boucheron and Mars, music by A. Martinet; Cliquette, comedy in three acts by William Busnach; La Fille de Fanchon, opera-comique by M. A. Liorat, music by M. Varney; La Cocarde Tricolore, play by the brothers Cogniard, set to music by Robert Planquette; La Tournee Ernestin, by Léon Gandillot; Suzette, comic opera in three acts by Albert Millaud and Saint-Albin; Les Noces de Merlinchet, vaudeville operetta by MM. Jaime and Keroul, music by Audran; Le Roi de Cocagne by Paul Milhet and Michel Carré; and Le Baron Tzigane, operetta by Johan Strauss.

At the Renaissance, Les Marionnettes de l'Année, a revue, in twelve tableaux, by Clairville, is in active preparation.

The Theatre d'Art, which produced last season The Intruder of Materlinck and The Cenci of Shelley, has prepared an equally ambitious programme for this year. Besides many new plays by new authors, several dramas from foreign repertoires will be produced. Among others Marlowe's Faust; Les Precoces, piece, in nine tableaux, adapted from Dostoiesky, by Leonard Riviere; Le Songe d'une nuit d'hiver, by Gaston and Jules Couturat, music by Marie Krysinska; Rosmersholm, drama, by Henrik Ibsen, translated by Count Prozor; Le Nazareen, drama in three acts by Henri Mazel; l'Hirondelle, piece in five tableaux; les Bresses, by Adolphe Rette; Les Sept Princesses, by Maurice Materlinck; Le Banquet de Platon, by Jean Moreas; Helene, a socialistic drama in five acts by Fourniere; and Les Chretiens, drama by Jean Lombard.

The organizers of the Theatre d'Art are young people, but they have that kind of enthusiasm for Art which raises mountains. If they produce even the foregoing masterpieces well they will be entitled to the respect of the public. X.

AUSTRALIA.

SYDNEY.

Sept. 6.—At the Garrick A Scrap of Paper and Sunset were presented for the last time, week ending Aug. 29. On Aug. 31 Moths was revived for six nights and did an excellent business. Last night a new play by Sydney Grundy and F. C. Philipps, entitled The Ambassador, was produced for the first time in Australia.

At the Criterion, A Night Off was withdrawn on Aug. 29 after a six nights' run. It was succeeded by the successful comedy, Dr. Bill, which also ran a week. On Sept. 6 Devotion, the first of a series of plays by Mr. Boucicault, was produced. The company includes Messrs. Tetheridge, Sass, Lyndal, Lawrence, Boucicault, Mrs. Brough, Miss Spong and Miss Gwynne.

The Theatre Royal's attraction for the past five weeks has been a comic opera entitled The Old Guard, in which Billy Elton has ample opportunity to display his humorous talent. This opera has been the most successful produced in Sydney for a long time. Iolanthe will be revived shortly and run to the close of the season, and about Sept. 12 the London Gaiety Burlesque company including Nellie Farren, Fred. Leslie, Charles Danby, Fred. Story, Florence Levy and others come to Sydney.

The attraction at Her Majesty's at present is the Lights o' London. Mrs. George Rignold and J. F. Cathcart, a very able actor of the old school, are in the cast. The piece is splendidly staged.

The benefit given to H. B. Wiseman, an old and much respected theatrical manager, took place at Her Majesty's last Wednesday, and was well attended.

It is said that Messrs. Brough and Boucicault have almost closed with Mrs. Langtry for an engagement next year.

The Christmas attraction at Her Majesty's will be The Babes in the Wood. At the Theatre Royal, the pantomime will be Ali Baba; or, The Forty Thieves.

MELBOURNE.

Sept. 5.—The Fanny Simonsen's Italian Opera company is still at the Alexandra Theatre. They have given all their repertoire, consisting of Un Ballo, Lucia, and Les Huguenots, with great success.

The Brough Boucicault Comedy company produced two excellent pieces lately, one entitled Peril, the other Devotion. Both were well received. The company left for Sydney last night. This evening Jane will be revived at the Bijou.

The new management at the Theatre Royal has been fairly successful with A Celebrated Case, which has been played by Laura Villiers and her London company. To-night Watts Phillipps' drama, Lost in London, will be presented for the first time by the same company.

The London Gaiety Burlesque company is still the leading attraction at the Princess'. Cinder-Ellen is in the bill. The next treat at this theatre will be The Late Lamented, which will be produced here for the first time in Australia.

Honest Hearts and Willing Hands closed last Friday, after three weeks of bad business.

FOREIGN ECHOES.

The Gaiety Theatre of Varieties, at Liverpool, England, has been destroyed by fire. Harry Dufreese was the lessee.

Sir Arthur Sullivan's Ivanhoe will be given shortly in Berlin.

J. L. Toole, on his return to his theatre, will produce a play by J. M. Barrie. The theatre is now occupied by the Shaftesbury company in their usual triple bill.

William Jones' The Scapegoat follows Henry Arthur Jones' Saints and Sinners in the series of British plays.

David Christie Murray's drama, Ned's Chum, is touring the English provinces.

Count Leo Tolstoi, in an important letter contributed to the *Novoe Vremya*, declares that all his works, dating from 1881, will in future be free to be published or translated.

The Bohemian composer Dvorjak has been engaged by Mrs. Thurber as director of the New York Conservatory of Music.

Lord Tennyson's play is reported to be a costume play, and partly in verse and partly in prose. It is said that the Hon. Hallan Tennyson, the son of the poet laureate, was impressed by Ada Rehan and prevailed on his papa to let Ada play his piece. A correspondent says that it is a pastoral comedy of the fantastic kind, with a cheerful denouement. Thank Heaven!

The Idler has been revived at the London St. James' Theatre. And yet we hear so much about the richness of the British drama.

Henry Arthur Jones has a new play on the *tapis* in which Lady Monckton will appear.

Lord Tennyson, the English poet laureate, has written a play which our Dr. Daly has purchased. Dr. Daly had to promise the poet that he would not adapt it.

Sidney Grundy has been charged with plagiarism. Readers of his Dean's Daughter find passages bearing a strong resemblance to the School for Scandal. Now that the English playwrights have begun to publish their plays, the reading public will have an opportunity to detect plagiarism pretty often.

Sardou is busy wire-pulling in an endeavor to get the Thermidor prohibition revoked. In view of the recent Lohengrin riots he may succeed.

A parody on L'Enfant Prodigue, in which Lord Randolph Churchill figures prominently, is a great success in the revival of Joan of Arc at the London Gaiety.

This advertisement recently appeared in an English paper: "Notice.—Mr. Charles Roberts, Professor of Pianoforte, having given his heart to God, will in future teach sacred music only."

A London County Councilor has dropped £50 damages and costs for slandering a marionette performance at the Westminster Aquarium. He declared that he saw, through his spectacles, one marionette behave indecently towards another marionette, whereas both figures were proved to be as pure and chaste as a Baptist congregation, or more so. The old gentleman, it appears, wears blue spectacles, and naturally discovers a cerulean meaning in everything. The counsel for the plaintiff maintained that the clown's performance was perfectly moral and decent, on which the Judge replied. "A clown may be decent, but he is of necessity immoral."

A Melbourne critic gushes thusly over Sarah Bernhardt's Cleopatra: "The head thrown back with regnant grace, whilst the blue eyes, suffused with a love look of languid, voluptuous expectancy, gaze rapturously forward, is instinct with the spirit of the character as represented by Mme. Bernhardt. The warm carnations of the cheek and the ruddy gleaming of the fair nut-brown hair, with the rich yellow of the loose robe relieved by the heliotrope color of the jeweled sash, give, in their profusion of harmonious tints, the required suggestion of the 'gorgeous East.'"

The same gentleman explains satisfactorily how Augustus Harris came to be knighted. He says: "Gustavus Druriolanus Harris got his Knighthood for having provided 'loyal demonstrations' in honor of the Emperor of Germany. Albert Edward would look to Gus, to work up the popular excitement, and Gus would send a picked band of Drury Lane supers to the scene of action with instructions that they must roar like the crowd in Julius Cæsar every time they saw anything resembling a prince. 'Happy Augustus!' It was not in vain that he recently 'sacked' Phil. Robinson from the *Weekly Times* for writing a rough article on Tummy's debts."

Joseph Hatton's version of The Prince and the Pauper will be produced at the Vaudeville Theatre, London, early in November. In the cast will be: Marie Linden, Miss Brunton, Miss Armbruster, Basset Roe, Henry Howe. A. J. Caldicott will be responsible for the music.

On the first night of A. W. Pinero's new play, The Times, every member of the audience will be presented with a bound copy of the play, which is described as a thoroughly *fin de siecle* piece, wherein the modern aristocrat is leaning towards speculative investments, and his habit of making capital out of invitations obtained to balls and other social functions will be a leading feature.

The Life and Reminiscences of E. L. Blanchard, the late English dramatic critic, will be published shortly in London. The work has been compiled by Clement Scott and Cecil Howard from the diaries left by Mr. Blanchard.

The attractions in London at present are as follows: Drury Lane, A Sailor's Knot; Adelphi, The Trumpet Call; Savoy, The Nautch Girl; Lyceum, Daly; Lyric, La Cigale; Prince of Wales', L'Enfant Prodigue; Toole's, The Mischief Maker; Garrick, School; Criterion, Miss Decima; Shaftesbury, triple bill; Comedy, Husband and Wife; Strand, The Late Lamented; Princess', Arrah-na-Pogue; New Olympic, A Royal Divorce.

In Paris they are: Theatre Français and Opera Comique, repertoire; Odeon, L'Heritage; Chatelet, Cenarillon; Vaudeville, Helene; Palais-Royal, La Boule; Gymnase, Madame Agnes; Renaissance, Les Marionettes de l'Année; Nouveautes, La Demoiselle du Telephone; Varietes, Le Fiacre 117; Bouffes, Miss Helyett; Folies Dramatiques, Le Mitron; Ambigu, Le Medecin des Folies; Dejazet, Ferdinand Le Noceur; Cluny, Proces Verbal; Menus-Plaisirs, L'Oncle Celestin.

IN OTHER CITIES.

NOTICE TO CORRESPONDENTS.

All out-of-town letters should reach this office on Thursday or Friday mornings at the least, otherwise letters will be too late for publication. When in doubt about the proper time to mail letters for the Correspondence Department, consult the local postmaster. Each correspondent must make a report to this office every week; when there is no attraction for the week send postal to that effect. All letters should be addressed to 1440 Broadway, New York City.

PHILADELPHIA.

A cold wave has had the decided effect, and the faces of those presiding over the box-offices are wreathed in smiles.

Frohman's Lyceum co. opened at the Broad 5 for a fortnights' stay, presenting The Idler to a large and fashionable audience. Madame Modjeska follows 19.

Miss Eastlake opened her American tour at the Walnut 5, in A Yorkshire Lass, to a packed house. The audience thoroughly enjoyed her performance, and gave her a cordial reception. The play is a trifle better than the usual English melodrama. It has a few pretty scenes and will doubtless prove a success. Miss Eastlake as the heroine gave a delightful performance. Edward Rochelle as the villain; Mr. Balfour, Miss Malcolm and Miss Sheldon strongly supported the star. Boys and Girls 12-17.

John C. Rice in A Knotty Affair opened 5 and succeeded in convulsing a good-sized audience at the Arch. Mestayer-Vaughn in the Grab Bag 12-17.

Suzie Scanlan in Edy attracted a crowded house to the Empire 5. Miss Scanlan is vivacious—an excellent singer, and dances well. Money Mad 12-17; After Dark 19-24.

Tar and Tartar continues to draw packed houses at the Chestnut. It will be followed 12 by Abraham Lincoln for two weeks.

Blue Jeans is drawing largely in its second week at the Opera House, and the engagement will prove a very profitable one. Stuart Robson will open 12 for two weeks.

The charming Corinne, surrounded by an excellent co., is presenting her new burlesque, Carmen Up to Date, at the National, where she opened 5 to a large audience. The burlesque is very bright at times, is richly costumed and handsomely staged. Midnight Alarm 12-17.

Harry Lacy's new play, Jack Royal of the Ninety-Second, is now in its second and last week, and is being witnessed by fair audiences. It has been brightened and improved since its first performance. A first-class co. supports the star, and succeed in giving a smooth performance. Natural Gas 12-17.

The Royal Midgets are in their final week at the Grand Opera House, and are meeting with a fair amount of success. Danger Signal 12-18.

Tony Pastor is drawing two good houses daily at the Central. Howard Athenæum co. 12-17.

The Clemenceau Case, with Laura Biggar as Iza, is pleasing fair-sized audiences at the Girard Avenue Theatre.

The People's Theatre is having good-sized houses with Denman Thompson's Two Sisters as the attraction.

Joseph J. Dowling and Sadie Hasson are playing to paying business at Forepaugh's. Black Thorn 12-17.

Carncross' troupe are filling that house with their fine vocalism and timely burlesques on local affairs.

Fra Diavolo, by the Casino co., and a first class variety bill, met with success at the Casino 5-10.

Go-Won-Go Mohawk and the Howard Burlesque co. are the attractions at the Lyceum and Kensington theatres, respectively, and are playing to fair business.

Down on the Farm proved so profitable to the managers of the Standard that it was continued 5 10, and could probably stand an even longer run at that house. Uncle Isaac 12-17.

The Bijou draws its usual crowds with a big variety bill. Fitzgibbons, the popular musical director of this house, had a rousing reception on his return.

Kellar's Egyptian Hall is now finished and ready for the opening 10.

Eugene Tompkins, Gus Hartz, and H. S. Taylor expressed themselves as highly pleased with Harry Lacy and his play, after witnessing a performance at the Park last night.

Charles Frohman's stock co. will commence their season at the Broad Sept. 24, 1892, and will remain all the year, appearing in a repertoire of high-class plays. The attractions booked for that house will be transferred to either the Chestnut or the Opera House.

Jerome K. Jerome has addressed a letter to a Philadelphia journal, denying that Miss Eastlake has any play of his, as she advertises.

Edith Newton, a Philadelphia girl, has signed with the American Exhibition co., a new burlesque co. organized in Pittsburg. She will create a leading role, and will doubtless be successful as she was in The Sea King.

J. K. Sully, treasurer of the Bijou, is a happy father. His brother, Dan Sully, came here last week to officiate as godfather to the new-comer, who was christened Daniel Sully, Jr.

Frank M. Dealy has resigned as press agent of the Casino to accept a like position at the Arch, lately acated by Grattan Donnelly.

The plans have been accepted for the new theatre in Camden, and work will begin at once. It will be similar in style to the Empire, and will have a seating capacity of 1,200.

Charles Gwith, Miss Eastlake's representative, came to this country with Wilson Barrett, and on that actor's return, he decided to remain, joining the Carleton Opera co. He was very successful and only left Carleton to join Miss Eastlake, who is a near relative.

William Barry, property man at the Bijou, left that house last week to join Peck's Bad Boy.

Charles Mehler, lessee of the Girard Avenue Theatre, has filed his affidavit in the suit brought by Matt Snyder, late manager, for a balance of $1,000 salary due him. Mr. Mehler, in his affidavit, says that Mr. Snyder wholly failed to perform the duties of manager in an experienced and proper manner. He also alleged that Snyder had entered into contracts with companies that were not known as first-class companies, and bound the theatre to pay large sums of money weekly for such companies, causing a loss of $8,000 to the theatre in seven weeks, and that the lack of managerial experience and ability of Mr. Snyder led to his discharge.

Albert Guille, the tenor, has joined the Emma Juch co.

Denman Thompson will soon be here with his successful Old Homestead for seven weeks' stay at the Opera House.

The Mestayer-Vaughn date at the Arch 12-17 has been canceled, and will be filled by Grattan Donnelly's latest piece, The American Girl, with Lillian Rowley as the star. JOHN N. CAVANAGH.

NEW ORLEANS.

The sensation of the week of 5-10 in theatrical circles in this city has been the advent of the comic opera of Castles in the Air at the Grand Opera House. Manager Greenwall contracted last Spring with Randall and Dickson to play the opera, stipulating at the time that John D. Gilbert, a favorite comedian here, would assume the leading role, and that the entire troupe should be first-class. The co. was stranded in Birmingham, Ala., whence Manager Greenwall brought them here, at an expense of $450, on the condition that Gilbert, who was in Cincinnati, should join them here. Mr. Greenwall then advanced $500 to bring Ben Tuthill, the agent, Gilbert, and a new soubrette from Cincinnati, but he was deceived, and only Tuthill arrived. The "standing room only" sign was displayed when the opera began at the Grand Opera House 4, but before the curtain fell on the last act the greater part of the audience had left. The public as well as the manager had been disappointed. The opera itself, as given here, had no merit as a musical composition. The singers, Jean Delmar, Lulu Skillman, Kittie Rhoades and Emma Goodter and Edward Temple, Walter H. Ford, Alfred Watte, Eugene Harvey and G. W. Spencer deserved sympathy rather than criticism. The few of them who had voices failed to show what they could do. The choruses alone were tolerable. Some allowance should, however, be made for Messrs. Temple and Ford, both of whom were forced to play parts unknown to them, owing to the non-appearance of Mr. Gilbert. Manager Greenwall published a lengthy card explaining the deception of Randall and Dickson, and asking sympathy for the forty people who are here in a stranded condition, 2,000 miles away from their homes.

The next attraction at the Grand Opera House promises, perhaps, to furnish another sensation. Cleveland's Eiffel Tower of Minstrels is advertised to appear 12. Charles B. Keeshin, advance agent, and William F. Dickson, proprietor of the George Wilson Minstrels, are in the city, and will be followed 11 by Wilson's Minstrels, ready to play at the Grand, where Cleveland's Minstrels are advertised to appear. Unless an amicable arrangement is made, a lawsuit will probably be the result.

The Academy of Music opened for the season 4 to a large audience, the attraction being the inimitable comedian, Gus Williams, in Keppler's Fortunes. Mr. Williams' work is artistic as a character actor, and as a monologuist, giving songs and recitations, humorous and pathetic, he is without a rival. The co. is equal to the requirements of the piece. County Fair 11-17.

At the St. Charles Theatre A Barrel of Money, a queer combination of farce-comedy and melodrama, drew a large crowd at popular prices 4 and seemed to please. New Devil's Auction 11-17.

The People's Theatre, with The Private Secretary as the attraction, did well 4. W. M. Fairbanks made quite a hit as the sanctimonious and timid Rev. Robert Spaulding, and the remainder of the co. were entirely satisfactory. Enoch Arden 11-17.

Manager Frederic Mauge and wife, of the French Opera House, sailed from Havre, France, 5 for New York. They are accompanied by M. Paulin, the celebrated French tenor, who is to make his debut here with a stock company in the early part of November. L. C. QUINTERO.

CINCINNATI.

W. H. Crane in The Senator proved a considerable attraction at the Grand 5-10, and, notwithstanding an increased admission tariff of fifty per cent., the seating capacity of the house was amply tested during the week. The support included T. D. Frawley, William Herbert, Henry Bergman, Annie O'Neill, Catherine Florence, Augusta Foster and Hattie Russell, all excellent in their respective roles. The play was satisfactorily staged. Russell's Comedians in The City Directory 12-17. Bernhardt will begin a four nights' engagement 20.

The Bijou Stock co. made a decided hit at the Pike in Geoffrey Middleton, Gentleman, and A Modern Match during 5-10, and it is but just to record that a more satisfactory performance has never been witnessed in this city. The co. includes such artists as Nelson Wheatcroft, Minnie Seligman, Adelaide Stanhope, Ida Vernon, Vida Croly, George Leslie, George Backus, Jane Stuart, J. W. Shannon, and Helen Bancroft. The Minnie Hauk Grand Opera co. 12-17 in a repertoire, with Carmen as the opening programme, followed by Faust and Cavalleria Rusticana. Johanschek 18-24.

It seemed rather odd at Heuck's during week of 5-10 to witness The Still Alarm without Harry Lacy in the role of Jack Manley, yet the performance was entirely satisfactory with George Fawcett as the heroic fireman. The cast included Jacques Kruger, Nellie Vale Nelson, Mrs. Selden Irwin and R. B. Graham. The latter's impersonation of the villain was sufficiently artistic to call down the wrath of the gallery gods. U and I 11-17.

At Havlin's Fantasma, the Hanlons' spectacular attraction, to excellent attendance week ending 10. Francis X. Zeltner as Pico carried off the histrionic honors of the week, and furnished the juvenile portion of the audience no little amusement. Primrose and West's Minstrels 11-17; Aunt Bridget's Baby 18-24.

A sensational melodrama, entitled Hearts of New York, constituted the week's attraction at Harris' 4 10. The leading roles were satisfactorily acted by William E. Hines and Earle Remington. The cast included Letty Price, Jennie Engle, Fred Roberts, W. J. Lewis, and James A. Ryan. The Wilbur Opera co. will begin a three weeks' engagement 11, with Mascotte as the opening programme, followed by Erminie, Falka and Nanon.

At the People's, Rich and Barton's Rose Hill Burlesque co. closed a very successful engagement 10. The leading people are Bryant and Saville, in a musical sketch; Rice and Barton, in their specialties, and Marie Rostelle. Gus Hill's World of Novelties co. 11-17.

One of the local managers, prior to the season's opening, issued a season pass to a wealthy barber whose handsome shop is located in his immediate vicinity, the consideration being that the lithographs of that one particular place of amusement be the only ones displayed in the place. It now develops that the barber has been lending the pass to his patrons and receives in return for such courtesy the sum of twenty-five cents. The manager is seriously considering the advisability of revoking the pass.

The effects of The High Roller comb. were attached at Heuck's 3 at the instance of one of the minor members of the troupe, Eva Meredith, on a claim of some $40 for salary unpaid. Manager W. W. Randall furnished bond, and will contest the claim. It is more than probable that several necessary changes will be made in The High Roller within the next week. It is proposed to elaborate the role of John D. Gilbert, who, by the way, is the star of the skit, and two or three of the specialty features will be dispensed with. There was some talk of transferring Gilbert to The Castles in the Air co. and replacing him with John F. Flynn, of the Nibbe's Burlesque co., but Gilbert's peremptory refusal to serve under an objectionable individual connected with that co. proved an unsurmountable obstacle to the pretty scheme.

In enumerating the star artists formerly connected with Wood's in the old stock days under the Macauley regime, your correspondent unwittingly omitted Manager Augustus Pitton, whose admirable stock organization closed so successful an engagement 10 at the Pike.

Dorothy Morton, recently of the Wilbur Opera co., was in the city en route to New Orleans.

Will Fennessy, in advance of U and I, clever and genial as of yore, arrived 3, and reports his co. as doing an immense business.

Manager John Russell, of The City Directory co., and Montgomery Phister, dramatic editor of the Commercial Gazette, occupied a box at the opening performance of Geoffrey Middleton, Gentleman, at the Pike, and the resemblance was striking enough to suggest the thought that the distinguished worthies could do the Two Promios to perfection.

Dr. Hartley, for several years prominent as THE DRAMATIC MIRROR'S Philadelphia correspondent, is in the city heralding the Minnie Hauk Opera co.

W. H. Crane's new comedy, Newport, will receive its premiere at Milwaukee during the comedian's engagement in that city. JAMES MCDONOUGH.

DETROIT.

George W. Monroe, supported by a fairly good co., presented Aunt Bridget's Baby at the Lyceum 1-3 to fair business. Although there is not much merit to the farce Mr. Monroe and co. kept the audiences in good humor and everyone seemed to be satisfied. Alabama received its first Detroit presentation before a large audience 5. Alabama is a pure love drama, full of interest, and, as acted by the excellent co. now here, is bound to be very popular. Maurice Barrymore, J. H. Stoddart, E. M. Holland, and Agnes Booth are all too well known as thorough artists to need any words of praise here. The engagement is for three nights, with the usual Wednesday matinee.

W. H. Crane in The Senator filled the Detroit Opera House every night last week. The engagement was the banner one so far this season, and in all probability for the entire season. Mr. Potter of Texas was presented before a Detroit audience for the first time 5 to a well-filled house. The cast includes some excellent people, headed by the veteran Joseph Wheelock, who, as Mr. Potter, acted the part with all his old-time grace and finish. Jeffreys Lewis as Lady Sarah Annesley was excellent. Maurice Drew as Charlie Errol was exceptionally strong, and the rest of the co., including Joseph Wheelock, Jr., Frank E. Aikin, W. B. Snyder, May Haines and Lee Lamar all acted their parts in an artistic manner. The entire co. were called before the curtain at the end of the third act. Mr. Potter will be seen Tuesday and Wednesday nights, with Wednesday matinee.

Charles McCarthy in his well-known One of the Bravest opened his annual engagement at Whitney's Opera House 4 to a packed house. The engagement continues the entire week with usual matinees.

At the Griswold Street Theatre Me and Jack opened before the largest audience that has ever assembled in this neat little house. The piece serves to introduce a number of clever specialty people, and closes with a burlesque which is above the average.

The many friends of Minnie Mahoney, who is now with the O'Dowd's Neighbors' co., gave her a reception last week which was attended by the members of the co., and a delightful time was enjoyed by all.

The managers of Wonderland were tried for keeping their house open on Sunday, and were acquitted before a jury, on the defence that one-seventh of the net proceeds are devoted to charitable purposes. FREDERICK K. STEARNS.

SAN FRANCISCO.

OCT. 6.

Sindbad at the Baldwin Theatre has captured the city. Henry Norman, Eddy Foy, Clara Qualitz and Louise Essing have received an ovation every night. I do not know how long Sindbad will run, but I venture the prediction that its engagement will be a successful one. Fanny Davenport in Theodora next.

Mrs. Pacheco's Incog has been at the Bush. I would suggest that the management offer as a curtain raiser something different from Book III., Chapter I., as the comedy in this delightful little sketch is so near like Incog that the majority of the people who attend the performance come away thinking that Incog has four acts instead of three, and that Book III., Chapter I is the first. While Charles Dickson is the star of this excellent comb., I wish to state how favorably Miss Ellen Burg has been received in the two characters, first in the curtain raiser as Lucy Arundel, next in Incog as Kate Armitage. Another San Francisco favorite is Harry Davenport, who, in the character of the Old General, has introduced himself in a new light, that of character work, in which he seems to excel. The attraction to follow at the Bush is The President, by M. B. Hewitt. I understand that Frank Davis and Frank Lane play the principal male characters in this production, and Charlotte Tittel is the leading lady.

Held by the Enemy is now at the Alcazar after a flourishing week of Jim the Penman, in which young Mr. Holland as Percival, William Beach as the Penman, and Frank Mills as Drelincourt have made emphatic hits.

La Fille de Madame Angot is this week's opera at the Tivoli, where the innovation of changing the opera and the work every week seems to be prolific of very large results, as this popular house is crowded every night. The Bat follows next week, followed by Der Freischutz.

This is the second week of Hoyt's A Midnight Bell at the California. Dr. Bill is underlined.

Clara Beaumont Packard informs me that Manager Court is playing Farmer's Daughter and Fate, two of C. R. Gardiner's dramas, without authority, and that she (Miss Beaumont) does not receive the royalties to which she is entitled for Farmer's Daughter, purchased, so far as the Pacific Coast rights are concerned, from Mr. Gardiner.

Arthur Dunn, the Dick Deadeye of ancient juvenile Pinafore fame, is pleasing the Baldwin audiences as The Old Man of the Sea, in Sindbad.

By permission of the author, Max Steinle is dramatizing Rider Haggard's novel, "Colonel Quaritch."

Love in Harness at the Alcazar next week.

Manager Gustave Walter will have a Grand Opera revival at the Orpheum next Monday.

Mr. Howard's Yosemite will be brought out here shortly well staged, with a good cast, composed of some well-known professionals and some clever amateurs.

Isabel Archer Davenport is quite ill and will not return with Mr. Davenport but remain at home until she is quite recovered.

Ethel Brandon will play Susan, and Eleanor Barry Rachel McCreery in Held by the Enemy at the Alcazar.

The favorable reception of Caroline Hamilton, upon the occasion of her debut with the Bostonians' Opera co. in Robin Hood in New York city, is the subject of general satisfaction with her many friends at home.

Annie Gottlob has returned from the South, where she has been visiting with Mr. and Mrs. George W. Lederer.

Nellie Buckley, of the Incog co., is the guest of relatives who have a charming home in Oakland.

Henry Norman's song "The Bogie Man," is sung and whistled all over the town.

KANSAS CITY.

The Grand Opera House was dedicated 3, and the large audience that attended were pleased with the house. It is an imposing structure, centrally located at Seventh and Walnut Streets, within a block of all cable lines. The lobby which fronts on Walnut Street is large and roomy, and is handsomely finished in solid oak with a variety of carving interspersed with grill work and crystal cut beveled glass. Three sets of swinging doors and a row of heavy curtains protect the auditorium from the noise and draught from the street. The interior is a marvel of tasteful decoration and is principally terra cotta in quiet shades and neat frescoing. The draperies are of well contrasted blue. The auditorium is spacious and well inclined, without steps or posts, and every seat commends the stage perfectly. The acoustics are perfect. Six handsomely furnished boxes and a large foyer add beauty and comfort to the interior. The lighting is also excellent. The stage is very large, and twelve complete sets of handsome scenery and numerous commodious and well furnished dressing rooms on the stage and below it contribute largely to the comfort of the players. The seating capacity is 1,800. Managers Hudson and Judah will handle fine attractions at prices ranging from seventy-five cents for parquet seats downward. The opening attraction was Patti Rosa in Dolly Varden. The piece supplied the clever soubrette star with ample opportunities to display her sweet voice and pleasing dancing as well as a little acting. Joe Cawthorne, the German comedian, shared numerous recalls with her, and Will Mandeville and the rest of the cast were all good. Irish Visitors 11-17.

Mr. Wilkinson's Widows was warmly received at the Coates 3, and their fine comedy work brought out continued roars of laughter. Nina Heywood and Essie Tittell were the charming widows, and Frank Norcross and S. G. Hess their husbands. The whole co. was good. A Parlor Match 12-17.

A Trip to Chinatown was well presented at the Gillis 4-10. The fun was continuous and the whole performance superior to last year's. Anna Boyd played the dashing widow to perfection, while Harry Conor as Welland Strong and George Beane, Jr., as Ben Gay, the old masher, were very funny. Co. good. Old Jed Prouty 11-17.

A Royal Pass enjoyed its proportion of patronage at the Ninth Street 4-10. George C. Staley pleased as usual, and the co., play, and scenery were all good. Slipped by the Light of the Moon 11-17.

Minnie Price Dow's connection with A Trip to Chinatown terminated 3. Jennie McNulty replaced her here, and Mr. Thomas is expected to join the co. soon. FRANK B. WILCOX.

PITTSBURG.

At the Bijou Theatre The Little Tycoon opened 5 to a crowded house. The business for the rest of the week was large. R. T. Graham as General Knickerbocker, supported by an excellent cast and good orchestration, rendered the music of the operetta in a highly satisfactory manner. Mr. Graham's happy faculty of utilizing local foibles, political and otherwise, was well illustrated in his songs, which were received with great applause. Aunt Bridget's Baby 12-17.

Frederick Warde began a week's engagement at the Grand Opera House 5 to one of the best houses of the season, producing for the first time here The Lion's Mouth. Carleton's romantic drama has evidently undergone careful study, and the reception of Mr. Warde in the part of Rinaldo was as hearty as it was well merited. It is safe to predict that The Lion's Mouth is destined to remain indefinitely in Mr. Warde's repertoire. Charles Bauman and Victory Bateman gave strong support. Lue Moonbebank, Virginius, and Richard III were presented during the rest of the week. Roland Reed in The Club Friend 12-17.

Primrose and West opened at the Duquesne Theatre to the capacity of the house. Tar and Tartar 12-17.

James T. Powers in A Straight Tip proved a great attraction at the Alvin Theatre 5, and the new house displayed S. R. O. for the first time since the opening. E. S. Willard in The Middleman 12-17.

Harry Kernell's High Class Vaudevilles opened 5 at Harry Williams' Academy of Music, and as usual turned people away before the orchestra took their seats. Mr. Kernell has some first class specialists with him. Gus Hill's World of Novelties 12-17.

Harris' Theatre offered its patrons The Fairies' Well 5, which opened to good business. Daniel Kelly in Shadow Detective 12-17.

The Merchant co. presented Manager Charles E. Davis, at the close of their engagement 3, with the following: PITTSBURG, Pa., Oct. 3, 1891. Dear Mr. Davis:—We, the members of The Merchant co., feel that we cannot allow the week to pass away without expressing to you our hearty appreciation of the generous and thoughtful provision you have made for the artists in constructing your beautiful theatre. You have anticipated our every want not merely from a utilitarian point of view, but even from an artistic, and we have found it most refreshing and inspiriting to have such bright, cheerful, and indeed luxurious surroundings. May your noble example be followed by other managers the world over. The general public will, we feel sure, show their appreciation of your efforts by their liberal patronage and those whose duty it is to work behind the curtain will always think of you with fraternal gratitude and esteem. John Glendenning, Maida Craigen, Annie Cowell, Cuyler Hastings, Eugene B. Sanger, Marie Dantes, Carrie Radcliff, Frank B. Hatch, Edward Poland, Charles R. Gilbert, J. H. Perris, G. W. Pike, William B. Murray, Collin Varney.

Manager Richard L. Britton, of the firm of Harris, Britton and Dean, was in the city en route to Baltimore.

James Duffy and John Moran, a well known sketch team, have entered into partnership again for the coming season.

Manager Witt, of the Grand Opera House, is trying the experiment of giving Wednesday matinees at 25 and 50 cents, reserved seats, and is meeting with much encouragement. The Duquesne Theatre has already proved the success of this innovation. EDWARD J. DONNELLY.

WASHINGTON, D. C.

Darlington's Widow made her first appearance in Washington week of 5-10, and drew good houses at Albaugh's. The co. is carefully selected, and the acting was uniformly good. Gulliver's Travels will be given by the Royal Midgets 12-17.

E. S. Willard has won a host of admirers among the ultra-critical theatregoers of the Capital City. His performance of Cyrus Blenkarn in The Middleman was witnessed by large houses every night at the New National. Both the play and the co. may expect large audiences in this city whenever they make a return date. A Fair Rebel 12-17.

Frederick Paulding in The Struggle of Life drew good sized houses 5-10 at the Academy of Music. Maggie Dean, the soubrette, was vivacious and entertaining. The entire cast is strong. A Texas Steer 12-17.

The pranks of Peck's Bad Boy kept large audiences in a roar every night at Harris'. The Pulse of New York 12-17.

James M. Ward in Through by Daylight drew large audiences at the Lyceum Theatre, and next week Tony Pastor's co. will be the attraction. EDWARD A. OLDHAM.

BROOKLYN.

Shenandoah's second week's engagement at the Park Theatre was appreciated by the numerous playgoers that had been disappointed in obtaining seats the preceding week. Mr. Wilkinson's Widows 12-17. A Texas Steer 19-24.

That very farcical farce-comedy, The Two Old Cronies, was at the Grand Opera House 5-10, with its beautiful costumes, effective dances, and rather antique witticisms. It received attention and applause at each performance, and the stars all appeared to advantage. After Dark 12-17.

The Danger Signal, with Rosabel Morrison in the leading part, pleased the patrons of Holmes' Star Theatre week ending 10. The Corinne Opera co. 12-17.

The Night Owls and the Japanese troupe fulfilled expectations at Hyde and Behman's, the house being well filled nightly.

The amateur societies in Brooklyn are already rehearsing for first performances. K. M.

BROOKLYN, E. D.

The De Wolf Hopper Opera co. in Wang played to crowded houses at every performance at the Lee Avenue Academy 5-10. Shenandoah 12-17.

The Power of the Press did excellent business 5-10 at the Amphion Academy. Maggie Mitchell in her new play The Little Maverick 12-17.

Sammy Rice in A Jolly Surprise at Bedford Avenue Theatre 5-10. The Little Tycoon 12-17.

The Fire Patrol crowded the Novelty Theatre 5-10. Alone in London 12-17.

Billy Lester's Specialty co. did fair business at the Grand Theatre 5-10. Weber and Field's Specialty co. 12-17. F. F. H.

LOUISVILLE.

The Hanlons' engagement at Macauley's in Superba was a highly satisfactory one. The scenery and co. were particularly good. Pauline Hall opened 5 in Madame Favart to an overflowing house. The opera will be repeated and the engagement close with La Belle Helene. George Bimface and William Baisdell are capable fun-makers, and Homie Weldon a valuable aid to the fair prima donna. Alabama 5-10, to be followed by The County Fair.

Still Alarm at the Masonic repeated the success of its former visit. A High Roller 3-7, the Reeves' English Burlesque co. finishing the week in Faust, an original version. Twelve Temptations 12-17.

At Harris' O'Dowd's Neighbors is filling the house nightly. Mark Murphy, Sam Ryan, and Ollie Archmete did excellent work. The co. is a large one and the musical features many and pleasing. Cruiskeen Lawn 12-17.

McCarthy's Mishaps excite mirth among the numerous patrons of the Bijou. Barney Ferguson and a large co. make all possible of the rollicking piece. The burlesque circus introduced is a most amusing specialty. Hand of Fate 12-17.

The Nibbe co. in His Nibs and His Nobs is doing satisfactory business at the New Buck, giving a good variety entertainment.

William Newman, a member of the specialty co. appearing at New Buck, was bitten by a dog a few weeks ago, and had an attack of what was called a "hydrophobic fit" on the stage during the performance. The poor fellow was taken to the hospital and is being well cared for.

The Sateenites of Mercury spectacle was highly successful. The theatres did not raise their curtains upon the night of the parade until after nine o'clock, but all were rewarded with good houses.

Al Bourlier, Manager of the Masonic, is the owner of quite a valuable collection of theatrical photographs, some of which adorn the lobby of his theatre. He possesses one group of Emmet in the various costumes he wore in the original Fritz, which has a distinct value because of its rarity, there being but few of the kind in existence.

Prof. William Fleisner is again in the leader's chair of the Bijou, and so is E. L. Morback at the Buck. These gentlemen both tried it elsewhere but consider Louisville "good enough for them."

J. D. CLARKE.

BALTIMORE.

Julia Marlowe's popularity with the theatregoing public here increases with each successive visit, and the large audiences that filled Ford's Opera House during 5-9 gave evidence, pronounced and positive, of their appreciation. The repertoire was varied and attractive, embracing standard plays and two novelties—A Lesson in Love and Cymbeline. The latter has not been given here for so long that it may almost be considered a novelty. All the womanly beauty and virtue of Imogen were charmingly depicted by Miss Marlowe, and the work of her supporting co. was thoroughly satisfactory. The scenery was new, handsome and realistic, many bits in Act I of it 12-17.

At the Lyceum Eight Bells drew good attendance and pleased audiences 5-10. Agnes Huntington in Captain Therese 12-17.

The S. R. O. sign figured conspicuously in the lobby of the Academy of Music 5-10 during the engagement of Cora Tanner in Wife for a Day. The star has always been a favorite here and big

houses are the rule whenever she plays. Darling Ionia Widow 12-17.

Held by the Enemy was presented at Holliday Street Theatre 5-10 by a good co. to large and well-pleased audiences. Master and Man 12-17.

Howard Smith's comedy, Paradise Flats, proved a good drawing card at the Howard Auditorium 5-10. The play has plenty of ludicrous situations and afforded the Auditorium co. ample opportunity for the introduction of their musical specialties. Prince Methusalem 12-17.

Kernan's Monumental Theatre closed a week of excellent business 10 with Tens. Hill's World of Novelties in a strong vaudeville bill as the attraction. Williams and Orr's Meteors 12-17.

Watson Sisters' English Brunettes presented a burlesque programme to good attendance at Front Street Theatre 5-10. Arizona Joe 12-17.

HARRY P. GALLAGHER, M. D.

BOSTON.

Although the Food and Health Exhibition has been opened successfully at the Mechanics' Building and the star course of entertainments and the Symphony concerts have begun their seasons, there seems to be no appreciable drop in the business at the different theatres. This week might well be termed comic opera week, as three of the important changes of bill are of that nature.

At the Tremont the New York Casino co. opens a fortnight's engagement, presenting Cavalleria Rusticana and Indigo.

De Wolf Hopper is playing his second annual engagement at the Globe with his comic opera co. Wang. Mr. Hopper has always been an emphatic favorite in this city, and Della Fox, Anna O'Keefe and Alfred Klein made very great successes here last season when they supported Mr. Hopper in Castles in the Air. The engagement is to be limited to a fortnight and it is almost unnecessary to state that the Globe will not be nearly large enough to accommodate all those who wish to see Mr. Hopper in that period.

The members of the Ship Ahoy co. are at home again for a week, although upon a different stage from that upon which they made their substantial hit last season. However, the stage at the Hollis Street is well adapted for a perfect presentation of comic opera, and the patrons of this house will be sure to welcome the American comic opera. Lottie Gilman now plays the part formerly assumed by Addie Cora Reed, but Messrs. Blair and Favor and Misses Murilla and Sinclair are seen in their old parts.

The Columbia's first season has opened auspiciously and the attendance has been all that could be desired. Every one who has yet been inside the house speaks in the warmest terms of its beauty, and it is certainly a great acquisition to theatre-goers in this city. Men and Women is being given in a delightfully smooth manner by the New York co., and the performance is, in every respect, a model one. Diplomacy is to be given before this co. leaves the theatre, after which the permanent stock co. will take possession, playing Mr. Wilkinson's Widows.

Margaret Fleming is receiving a good patronage at Chickering Hall and, as the play appeals to all classes, all are represented in the large audiences that have greeted the piece thus far. Mrs. Herne's impersonation of Margaret Fleming is even more delightful than it was at the presentation last Spring. It charms all and surpasses all the artistic impersonations which this artistic actress has given in the past. It is unquestionably one of the finest bits of strong acting ever seen on the Boston stage.

John E. Henshaw and May Ten Broeck are making their initial appearances as comedy stars at the Grand Opera House this week. The Nabobs is a piece new to this city. Among the members of the co. are Press Eldridge, Fred. C. Bryant, George H. Carr, Mountjoy Thacker, Capitola Forrest, Tillie Jardine, and Blanche Henshaw.

The Schoolmistress affords the members of the stock co. at the Museum with ample scope for excellent acting, and the piece ought to run for a long period. It was to have been expected that Annie M. Clarke would take the honors of the performance by her artistic acting of the part of the demure schoolmistress, who becomes a comic opera queen unknown to her husband. Miriam O'Leary's Peggy Hessleriggs is a thoroughly delightful impersonation, and adds another to the long list of parts played perfectly by this painstaking actress. George W. Wilson also makes an unquestioned hit as the Hon. Vere Queckett, whose troubles cause a great share of the laughter of the evening.

Margaret Mather's engagement at the Globe 5-10 was a success in every way. Miss Mather was seen in her favorite characters, and in each made the most favorable of impressions. The houses were uniformly large.

The Old Homestead has started along on its second month at the Boston, and the drolleries of Josh Whitcomb prove fully as amusing as on their first performance in the variety skit which was given at the Howard Atheneum years ago. One of the many attractive things in the performance of the present piece at the Boston is the singing of The Old Homestead double quartette, which secures several recalls each evening.

The County Fair's successful run at the Park is being continued, and the houses are as large as when the piece was first produced. Mr. Burgess' droll impersonation of the quaint New England spinster has become the talk of the town, and those who have seen it once are sure to come back and see it a second time, and even more. Those who have seen the New York and Boston productions declare that the presentation at the Park is superior to that at the Union Square last year.

The Fat Men's Club is the bill of the week at the Howard Athenaeum, the principal members of the co. being J. C. Stewart, the Garnella Brothers, the Acme Four and the Albion Brothers. The Rentz Santley co. closed an excellent week 10.

Richmond and Glenroy are at the head of the co. at the Palace for the present week. Muldoon's Picnic was the comedy presented 5-10. The season of popular Sunday night concerts has opened very auspiciously.

Lothrop's Players, supporting Katherine Rober, are playing The Ranch King at the Grand Museum this week. A series of Sunday evening concerts is also being given at this house.

Manager Field has a list of strong novelties in preparation for the patrons of the Museum. His co. will give the first performances on any stage of Lady Jess and the Princess of Erie; the first performance in this country of A Sailor's Knot, Robin Goodfellow, and The County Councillor; and the first performances in Boston of Lady Bountiful, which will be given coincident with its first production in New York. Lady Jess is a new play adapted from the novel, "Lady Delmar," of Thomas Terrell and T. L. White, by Sydney Grundy, author of A Pair of Spectacles. A Sailor's Knot is the new play by Henry Pettit which has made such a great hit at the Drury Lane Theatre, London. The Princess of Erie is the latest work from the pen of Henry Guy Carleton, whose Ye Earlie Trouble opened the Museum's season so successfully. Robin Goodfellow is the work of R. C. Carton, whose Sunlight and Shadow was given at this house last Spring. The County Councillor is by Jerome K. Jerome, the author of New Lamps for Old, a last season's success at the Museum, and The Master of Woodbarrow. Mr. Field has other novelties in readiness that will prove equally strong, and he will give the regular season of old comedies later on.

The programmes at the Columbia are perfect works of art, and form delightful souvenirs of the performances at that house. Messrs. John A. Lowell and Co. have prepared nine different designs for the cover of the programme, and a change will be made every fortnight, thus bringing about a pleasant variety for the patrons of the new house.

J. C. McGarry is at present engaged in skirmishing all over New England in the interests of The County Fair. As the Park production cannot be taken to the different New England towns, the inhabitants of these places are to have the opportunity to come to Boston to see the piece. Excursions have been arranged over the different railroads, and Mr. McGarry is superintending, in his efficient manner, the advertising of the piece in the country as well as in the city.

Clara Morris has not played in Boston for two seasons and the theatregoers in this city will be glad to learn that she is to play an engagement at the Hollis Street, beginning Nov. 9.

The adding of the finishing touches to the new Columbia was delayed owing to a strike of the 60 workmen employed, who struck for an exceedingly trivial cause. At the opening performance, 5, the programme bore the names of the contractors and superintendents. In this list G. W. Brown was set down as foreman of the masonry work, and he felt considerably aggrieved, as he claimed that his position was that of superintendent of the job. The workmen felt the fancied slight as deeply, and one and all refused to work, 6. They hung around the Columbia, returning to work 6 and 7, after which T. T. Grace, the owner of the building, paid them off and put the finishing of the work into the hands of Woodbury and Leighton, prominent contractors of this city.

Cavalleria Rusticana had its first hearing in Boston at Music Hall 6, when it was given by the Emma Juch Grand Opera co.

The friends of Charles A. Metcalf, formerly press agent at the Park, were delighted to see him last week when he came back to Boston to do a little work in advance of Ship Ahoy at the Hollis Street.

When The City Directory co. reaches Boston many of the principal members will feel quite at home. Luke Schoolcraft is a native of Charlestown, Kate Uart was born in that part of the city and lives in Cambridge, and Dan Daly is also a Bostonian.

Manager Haynes, of the Palace, was one of the "Men We All Know," in a recent number of the Boston News.

Nov. 2 is the date when a change of bill is to be made at the Boston. The Minnie Hauk Grand Opera co. will then begin an engagement, and Cavalleria Rusticana will be one of the works to be produced.

JAY B. BENTON.

DENVER.

J. K. Emmet had a large audience 5 to see him in Fritz, and he deserved it. Lillian Lewis next.

Fanny Davenport had a remarkably successful engagement at the Tabor week ending 3. Even the last night there was not standing room in the house. It was the largest audience I ever saw in the theatre. Nothing like the Cleopatra scenery has been seen in Denver in many a day, especially that displayed in the storm act. Besides looking every inch a queen, the star's acting was fine, though I've seen her to better advantage, as I also have Melbourne McDowell. His Antony, however, could hardly be improved upon. Evans and Hoey opened with their Parlor Match to a good house 4. Frank Daniels is underlined.

Manager Clement has put on A Celebrated Case at the People's with himself in the cast. The new leading woman, Agnes Lane, who has been in the Northwest stock combs., has arrived, and has added strength to her already capable co.

ST. LOUIS.

That very realistic picture of country life, The County Fair, played to big and highly appreciative audiences at the Olympic Theatre during Fair Week, 5-9. It was very nearly the same as when seen here last season, and included the great horse race scene which was as exciting as ever, as a feature. The play was well out on with handsome scenery and a strong cast, in which the characters of Otis Tucker and Abbie Prue stand out very conspicuous. J. K. Emmet 10-17.

Russell's Comedians in The City Directory proved to be a drawing attraction at the Grand Opera House. The co. in its entirity is very strong. A Trip to Chinatown 11-17.

Gilmore's Twelve Temptations repeated its success of former years at Pope's Theatre. The spectacle has been improved and revamped, and the scenery repainted. It is full of mechanical effects and transformations new and startling. The co. is capable. O'Dowd's Neighbors 11-17.

Bartley Campbell's White Slave, with all its realism, did a big business at Havlin's Theatre. A Bunch of Keys 11-17.

Hart's Big Boston Specialty co. drew large audiences to the Standard Theatre during the week. Hearts of New York 11-17.

The Grand Opera House, Olympic Theatre, and Pope's Theatre gave four special matinees during the week.

Charles Spaulding, proprietor of the Olympic Theatre, is in the city, being called home by the accident to Colonel Short.

Manager Spaulding has been sued by John W. Norton for some $6,000, on account of past salary due when Manager Norton was manager of the pooled theatres, the Grand Opera House and the Olympic Theatre.

There is a possibility that Pope's Theatre will be selected as the site for a new house, to be built at once. The plans have not yet been settled.

Col. Pat Short is out after the serious accident that happened to him. He had his collar-bone broken and, in addition, had a slight attack of pneumonia.

W. C. HOWLAND.

CHICAGO.

Sarah Bernhardt appeared at McVicker's before large and fashionable audiences in a round of dramas that she made famous upon their first production. La Tosca, Fedora, Jeanne d'Arc, Camille, and her latest success, Pauline Blanchard. In all she was great, and held her audience spellbound. The co. is remarkably good, and ably supported the star. The story of Pauline Blanchard is already familiar, and it is needless to say that it was the hit of the engagement. Bernhardt created a sensation in the final scene, where, with a fierce burst of passion, she kills her husband with a scythe. The drama will be repeated often for the closing week. 12-18.

Bright and clever Rosina Vokes appeared at Hooley's in several of her short plays, the new one being a dramatization of The Light that Failed. With this and a few of the old pieces Miss Vokes and her co. had a most prosperous week. There will be a complete change of programme 12-18.

Minnie Hauk Opera co. continued to do a fine business at the Opera House. The chief success of the season was Cavalleria Rusticana. In Faust, also, the co. appeared to advantage. W. H. Crane in The Senator 12-18.

Hoss and Hoss, a hodge-podge of songs, dances, and alleged acting, in which Charles Reed and William Collier disport as stars, had a great week at the Columbia. The co. is a large one, all being able to do something to add to the general amusement. A Straight Tip 12-18.

William Barry in McKenna's Flirtation had a prosperous week at the Haymarket. Nellie McHenry 12-18.

The Duff Opera co. closed a fairly successful season at the Grand Opera House in Paola. Two Old Cronies 12-18.

At H. R. Jacobs' Academy J. H. Wallick in The Bandit King met with favor. P. F. Baker 12-18.

Jarbeau in her play, Starlight, drew large and well-pleased crowds to Havlin's. The White Slave 12-18.

P. F. Baker in his amusing comedy, The Emigrant, did well at the Alhambra. N. S. Wood 12-18.

An American Boy, a new comedy of fair merit, built on the usual plan of the dialect play, was enjoyed by good-sized audiences at the People's. Henry Burlesque co. 12-18.

Carroll Johnson had a very successful week at the Windsor in The Gossoon. Little Goldie 12-18.

Lost in New York was favorably received at Jacobs' Clark Street Theatre. J. H. Wallick 12-18.

THE NEW DISPENSATION.

The Herald.

A managerial revolution we have hoped and sighed for has begun. This is the lesson of the past week in the theatres. Our cries for better art, for better music, for better acting have been heard. Our managers have grown less skeptical. They have had proofs, in the shape of applause and solid coin (which they, perhaps, value more highly), that there is a public in New York for entertainments which are neither coarse nor flimsy. It, after the reception of Cavalleria Rusticana, Robin Hood and Mayourneen, they relapse into their old and evil ways, they will tempt fortune and invite disaster. But I do not suspect them of such weakness. The success of Mascagni's opera at two houses in one day, the quick appreciation of all that was good in Mr. De Koven's comic opera, the delight of the crowds which have attended the performances of Messrs. Jessop and Townsend's Irish play will keep them firm in their faith. What we now see on the New York stage is, I believe, not only a flash in the pan, but the dawn of a new and brighter day. We have been wandering through the darkness of the night—a night disturbed by low buffoonery and claptrap. Vulgarity dies hard. For years to come, no doubt, we shall see clowning and bear rubbish at some theatres. But their hold on the stage has been loosened. A demand for higher things has been revealed. And when the public has once shown that it is ripe for change be sure that it will get it.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'Brien's Opera House: Private Secretary co. Sept 30-1; good business. Bottom of the Sea to three splendid houses. This co will always find a hearty welcome here.—ITEM: Assistant Manager Theis is in Selma, visiting Manager Long, of the Selma Theatre.

SHEFFIELD.—Opera House: Lillian Lewis and her co. opened this new theatre Sept. 30 in Credit Lorraine. The house was crowded, every seat and the four boxes being occupied. Many of the audience were in full evening dress. For the opening night of a new theatre the performance passed off remarkably smooth. The co. was warmly received and the star received calls after each act. The new Opera House is a very handsome building. The exterior is of pressed brick and granite. The interior is finished in plush and gilt and is lighted with electricity. Mr. Davega, the manager, is the brother in law of Helen Ottolengui. Sea of Ice 10.

MOBILE.—Theatre: The Ferguson and Mack co. in McCarthy's Mishaps played 1; packed house. Castles in the Air co., billed to play here last week did not appear, the contract having been canceled by Manager Tannenbaum on account of adverse criticism in Birmingham papers. A Barrel of Money 3; light house.

HUNTSVILLE.—City Opera House: Kate Mortimer Fair Week, 5-10; good business.

MONTGOMERY.—Theatre: Gilmore's New Devil's Auction to a large audience 2. George Wilson's Minstrels to crowded house 6.—ITEM: The Bottom of the Sea co. presented their handsome advance agent, Ed. Thursman, with a gold chain and silk hat on the occasion of his twenty-first birthday.

SELMA.—Academy of Music: George Wilson's Minstrels 7; packed house. Performance good. Devil's Auction 8; good business.—ITEM: The B. P. O. E. tendered George Wilson and his co. a social session; and merriment, mirth and joy reigned supreme.

ARKANSAS.

HELENA.—Grand Opera House: Fast Mail 3; small but well-pleased audience.

LITTLE ROCK.—Capital Theatre: Fast Mail 1; good house.

FORT SMITH.—Grand Opera House: Our Irish Visitors 1 drew over $400. MacLean and Prescott co. 5 (without MacLean) presented Romeo and Juliet. A tendance large.—ITEM: R. D. MacLean left his co. at Topeka, Kan., to attend the funeral of his father at Shepardstown, Va. Mr. MacLean falls heir to a large estate.

PINE BLUFF.—Opera House. Carter's Fast Mail 2; good business.

CALIFORNIA.

LOS ANGELES.—Grand Opera House: Sol Smith Russell in Peaceful Valley 1-3; large houses. The Hustler 7-9; Sindbad the Sailor 27-30.—Los Angeles Theatre: Crawford's Minstrels canceled, and instead A Turkish Bath 3-5; Julius Ascher 4; Drew-Varney Opera co. 8-14.

SAN DIEGO.—Louis' Opera House: The Hustler 3.—ITEM: The walls of the Fisher Opera House are up and the roof trusses all in place. The interior work is being rapidly pushed.

RIVERSIDE.—Loring Opera House: A Turkish Bath 2; very light business.

COLORADO.

PUEBLO.—Grand Opera House: Evans and Hoey in A Parlor Match; heavy business.

COLORADO SPRINGS.—Opera House: Evans and Hoey in A Parlor Match 2, 3; fair business.

CONNECTICUT.

THOMASTON.—Opera House: William De Shetley's (new) Alone in London 2; good business.

HARTFORD.—Proctor's Opera House: Pat Rooney's co. 2; fair house. Ship Ahoy 3; large audience. A Fair Rebel 7; good sized house.—ITEMS: W. E. Campbell has been appointed assistant treasurer at Proctor's. He has filled the important positions of head usher and lithographer.—The management of Ship Ahoy announced a prize of $5 for the best local topical verse. This brought over fifty answers. Only six were deemed worthy of final consideration, being those sent in by Bruce Edwards, dramatic editor of the *Post*, four from the *Times*, and one from your correspondent. The one submitted by Bruce Edwards was awarded the prize. It ran like his:

"They say that our water supply is quite low;
Did it ever occur to you?
That some men will never the difference know,
Did it ever occur to you?
The Park River will now be drained 'till its clear,
And the cold water cranks their stomachs will cheer,
While sensible men will drink nothing but beer;
Did that ever occur to you?"

NORWICH.—Broadway Theatre: The Emma Juch Opera co. sang Faust 7; very large audience.

WINSTED.—Opera House: Milton and Dollie Nobles in From Sire to Son 3; fair house. The stars as well as their support were excellent. Ship Ahoy 6; good business at advanced prices.

WATERBURY.—Jacques' Opera House: Milton Nobles in From Sire to Son 5; packed house.

MERIDEN.—Delevan Opera House: Dockstader's Minstrels 1; $700 house, the biggest this season. A Night's Frolic 2; poor business. A. Wolf's Wedding 7; small house.

WILLIMANTIC.—Loomer Opera House: Two Old Cronies 2, good business.

NEW HAVEN.—Proctor's Opera House: Quack, M. D., 1-3; fair houses. Louis De Lange, Love Fuller, and a good co. gave a very good performance. A Wolf's Wedding 6; good house. Frank Jones in Our Country Cousin 7; fair house. A Fair Rebel 8-10.—Hyperion Theatre: Dockstader's Minstrels 3; full house. Walter Sanford's My Jack 5, 6; good sized audiences. A Texas Steer 9, 10.—Grand Opera House: Williams and Orr's Meteors 5-7; packed houses. Tony Farrell 8-10.

MIDDLETOWN.—McDonough Opera House: Milton Aborn Comic Opera co. 5-7; large and well-pleased audiences.

NEW BRITAIN.—Opera House: Minstrels always draw well here, and Dockstader turned away hundreds of people. My Jack 7; good house.

NEW LONDON.—Lyceum Theatre: A Fair Rebel 6; fair business.

BIRMINGHAM.—Sterling Opera House: Two Old Cronies 3; small house. Lew Dockstader's Minstrels 6; large house.

GEORGIA.

SAVANNAH.—Theatre: Wilson's Minstrels 1; packed house. Gilmore's Devil's Auction 2, 3; good business.—Elks: Savannah Lodge, B. P. O. E., gave a social session to George Wilson and his co. 1, which lasted till the wee small hours. George Wilson and his quartette added very much to the musical part of the programme.

ATLANTA.—De Give's Opera House: Kajanka 2, 3; large houses.—Edgewood Avenue Theatre: For the first time in the history of Atlanta it has played two opera houses to the satisfaction of the public and good results to the management. Barlow Brothers opened the season at this house to S. R. O.

BRUNSWICK.—L'Arioso Opera House: The season here was opened by the George Wilson Minstrels 2; large house in spite of inclement weather.—ITEMS: W. T. Glover, our popular and hustling local manager, has accepted a tempting offer to manage the Blumenberg Concert co. this season and is now in New York perfecting arrangements to launch his musical aggregation on the road. In his absence L'Arioso Opera House will be conducted by J. E. Osborn, assistant manager.

COLUMBUS.—Springer Opera House: William J. Gilmore's New Devil's Auction 5; top-heavy house.

ROME.—Nevins' Opera House: Uncle Hiram 3; good house.

MACON.—Academy of Music: George Wilson's Minstrels 5; S. R. O.

NEWNAN.—Opera House: The season was opened 6 by Barlow Brothers' Minstrels to good business. Performance only fair.

ILLINOIS.

LA SALLE.—Zimmermann Opera House: Carroll Johnson in The Gossoon 2; good house.

JACKSONVILLE.—Odeon Hall: A Social Session 1; full house. Archie White's Minstrels 3; fair-sized audience.

BLOOMINGTON.—New Grand: Carroll Johnson 1; medium business. Minna Gale 2; fair business. Rockridge Concert co. 5; light house.—Dooley Theatre: Reeves' Opera Bouffe co. 2; fair attendance.

ELGIN.—Opera House: Carroll Johnson in The Gossoon 3; poor business.

STERLING.—Academy of Music: Choate Dramatic co. week ending 3; good business.

SPRINGFIELD.—Chatterton's Opera House: The County Fair 5; large audience.

DECATUR.—Grand Opera House: Minna Gale in Romeo and Juliet 3; fair house.

ROCKFORD.—Opera House: William Barry in McKenna's Flirtation 1; fair house. Richard Golden in Old Jed Prouty 5; good-sized audience. James Reilly in The Broom-Maker 7; slim house.—ITEM: District Attorney Works served papers on Richard Golden for the Milwaukee Theatre co., for breach of contract, claiming $2,000 damages.

QUINCY.—Opera House: The County Fair 2, very large house. The Runaway Wife 3; small house, owing to disagreeable weather. All were well pleased with the performance.

GALESBURG.—New Auditorium: Minna Gale and Creston Clarke, in Romeo and Juliet 2; fair business. Unanimously voted one of the finest attractions that ever visited Galesburg.—Opera House: Dark.

PEORIA.—The Grand: Hanlons' Fantasma 2 to the largest audience ever in the house; 2,200 people attended, and the receipts were about $1,400. Men and Women 7; every seat sold.—ITEM: Daisy Parker left the Said Pasha co. here.

STREATOR.—Plush Opera House: The Uncle's Darling co. 5; fair performance to a good-sized audience. The Devil's Editor 7; large audience.

FREEPORT.—Germania Hall: Bettie Bernard-Chase in Uncle's Darling to fair business 8.

STERLING.—Academy of Music: Bettie Bernard-Chase in Uncle's Darling 14 to S. R. O.

INDIANA.

LEBANON.—Grand Opera House: Charles A. Loder in Oh, What a Night! 3; fair house.

MICHIGAN CITY.—Armory Opera House: The season opened 4 with Starlight to S. R. O.

WASHINGTON.—Opera House: Lyon Johnson Comedy co. week ending 3 to very large business, it being Fair Week here.

LA PORTE.—Ball's Opera House: Vernona Jarbeau in Starlight to S. R. O., before 800, 2, 3. Fair Week.

ANDERSON.—Doxey Opera House: Blue Jeans 1; S. R. O.—New Olympic Theatre: Dr. Herbert Flint, the mesmerist, 5 41; good business.

FORT WAYNE.—Masonic Temple: P. F. Baker in The Emigrant 1; fair house.

COLUMBIA CITY.—Tuttle Opera House: P. F. Baker in The Emigrant 2; small audience.

TERRE HAUTE.—Naylor's Opera House: Blue Jeans 7 10; very large business. The White Slave 10; fair-sized audience.

INDIANAPOLIS.—Grand Opera House: Alabama opened to good business 5-7. A High Roller 9, 10.—English's Opera House: Nellie McHenry in A Night at the Circus to splendid houses 5-7. Henry Burlesque co. 8, 9.—Park Theatre: Cruiskeen Lawn opened 5 to a good house.

MARION.—Sweetser's Opera House: Rose Hill's Follies co. 2; good business. Walker Whiteside, the young Shakespearean actor, supported by Charles A. Moore, Ida Servun and an excellent co., creditably presented Hamlet to a fair-sized audience 3. Mr. Whiteside was recalled several times.

EVANSVILLE.—The Grand: Hanlons' Superba 5, 6; big houses.

COLUMBUS.—Crump's Theatre: Charles A. Loder in Oh, What a Night! 5; crowded house. Loder, Josie Sisson and Minna Grinnel were several times recalled.

FRANKFORT.—Coulter's Opera House: Charles A. Loder's co. in Oh, What a Night! 2; crowded house.

IOWA.

CEDAR RAPIDS.—Greene's Opera House: Stowaway 1; top-heavy house. The Old, Old Story 2; small business. Mattie Vickers 3; good business. Alexander Salvini in Don Cæsar De Bazan 5 to a S. R. O. house. One of the most satisfactory performances ever presented in this city. Salvini received a curtain call after each act.

OTTUMWA.—Grand Opera House: Grab Bag 3; fair business.

MARSHALLTOWN.—Odeon Theatre: The Old, Old Story 3; light house. Good co.

COUNCIL BLUFFS.—New Broadway Theatre: Owing to the inclemency of the weather, only fair houses greeted Faust 2, 3.

KEOKUK.—Opera House: Gilmore's Twelve Temptations 2; good business.

SIOUX CITY.—Peavey Grand Opera House: Rose Osborne in Satan 3; poor business. Frank Daniels in Little Puck 5; big business.

DES MOINES.—Foster's Opera House: Shenandoah 12; Jarbeau 17.—Grand Opera House: Men and Women did a big business and more than pleased 1, 2. Mestayer-Vaughn co. drew a fair audience in spite of a drenching rain 5. By special request of the manager of the house, the co. appeared 6.—Capital City Opera House: Spooner Dramatic co. opened 5 to S. R. O.

BURLINGTON.—Grand Opera House: Gilmore's Twelve Temptations pleased a fair-sized audience 10. Men and Women 3; large audience. Richard Golden in Old Jed Prouty 6; bad weather interfered with business. Play and star were warmly received.

KANSAS.

TOPEKA.—Crawford's Opera House: A Trip to Chinatown 2 had about half a house down stairs and a crowded and boisterous set upstairs. Wilkinson's Widows 3 had a large house, and gave a thoroughly satisfactory performance. Shenandoah 5, although seen here before succeeded in drawing a big house. Callender-Hyers Sisters' co. 6 gave a fine street parade and an excellent performance in the evening.—Grand Opera House: Our Irish Visitors; business fair. Will O. Petrie doubled the parts of Sammy Tupper and Yank Salem so cleverly that if the programme had not informed us, no one would have known it. The two parts are in extreme contrast. His eccentric dancing was very clever. Ed. Sanford and Irene Bernandez also did some very clever dancing.

WICHITA.—Crawford Opera House: Beebe Barbour 1; fair business. Patti Rosa in Imp 2, S. R. O.—ITEM: Patti Rosa had the largest audience ever known in the history of the house. During the performance the cry of "fire" was raised, occasioned by some of the scenery igniting from a gas jet. For a short time a panic seemed imminent, but the blaze was extinguished without much damage, and the excitement subsided.

EMPORIA.—Whitley Opera House: Hicks-Sawyer's Colored Minstrels 2; poor house.

NEWTON.—Ragsdale's Opera House: Bebee-Barbour comb. 2, 3; small houses.

PARSONS.—Edward's Opera House: Our Irish Visitors pleased a good house 2.

PITTSBURG.—Opera House: It was a rainy night, but Thomas E. Murray and his excellent co. in Our Irish Visitors succeeded in drawing a fair-sized audience 3.

FORT SCOTT.—Opera House: R. D. MacLean and Marie Prescott in Merchant of Venice 5; crowded house. Peyton's Comedy co. opened 5 in Rose Garland at 10-20-30.

LEAVENWORTH.—Crawford's Grand: Wilkinson's Widows 2; good business.

KENTUCKY.

LEXINGTON.—Opera House: Cleveland's Min-

circle 15; packed house. Marie Greenwood Opera co. gave two good performances to small houses 3.

MIDDLEBOROUGH.—OPERA HOUSE: Leslie Davis' Son of Ice 2; large audience.

QUINCY.—TEMPLE THEATRE: Marie Greenwood Opera co. 5-10; very satisfactory performances to crowded houses.

MAINE.

BELFAST.—OPERA HOUSE: The Wrens 6; small house.

BANGOR.—OPERA HOUSE: James O'Neill in Monte Cristo 2, 3; fair business.——NORUMBEGA HALL: Rufus Somerby, with his Parlor Music, has drawn crowds during the past week.——ITEMS: George C. Tyler is doing very clever work as advance agent for James O'Neill.—James P. Forrest, who is in advance of Vera Ogora Wiley's new opera made a flying visit to his home in this city. He reports business good all through the provinces, and says he has not had not to walk to one town yet.

PORTLAND.—LOTHROP'S THEATRE: Hands Across the Sea 2, 3; large business. Josephine Cameron 5, 6; light business. Niobe 7, 8; large business.——CITY HALL: Manager Stockbridge opened 6 with Helen Barry in A Night's Frolic. An audience that tested the capacity of the house was loud in its praise of both the piece and the cast.——ITEMS: Business manager Collier, of Helen Barry's co., reports good business everywhere.—Togus Soldiers' Home is to have a new opera house capable of seating 1,200, and with a stage almost as large as Boston Theatre.—James O'Neill was entertained by Dr. J. B. O'Neill, of this city, during his stay here.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: The Midnight Alarm failed to please a fair house 3. Kindergarden pleased a good house 5.

CUMBERLAND.—ACADEMY OF MUSIC: Fay Foster's co. 5; light business. Edgar Selden in Will o' the Wisp 6; fair business. The Midnight Alarm packed the house 7. The Electric Spark drew a large and well-pleased audience 8.

MASSACHUSETTS.

ATTLEBORO.—BATES' OPERA HOUSE: William A. Brady's After Dark 2; good house.

SALEM.—MECHANICS' HALL: Danger Signal 2; good business.——CADET HALL: Mendelssohn Quintette Club of Boston 2; excellent programme to a large audience.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Lillian Kennedy in She Couldn't Marry Three filled the house 1; audience well pleased. Kidnapped to a small audience 3.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Helen Barry in A Night's Frolic 1; large and appreciative audience. Ship Ahoy 2; good house.

WALTHAM.—PARK THEATRE: Daniel Boone 2; top-heavy house. H. M. Pitt co. in Cure for the Blues 2; fair house. Margaret Mather in a double bill 3; very fair business.——ITEMS: J. M. Davenport, one of the stage hands, sustained painful injuries 1 from falling from the scenery door to the ground, a distance of some twenty feet.—H. L. Conary, formerly usher at the Park, had a very cordial reception on his appearance with the H. M. Pitt co. He was called after the second act and presented with a traveling bag and road outfit by friends from the American Watch Co. Mr. Pitt made the presentation speech.

CLINTON.—TOWN HALL: Lillian Kennedy in She Couldn't Marry Three 2; fair business.——GIBSON'S OPERA HOUSE: McCibeny Family 6; good business.

NORTHAMPTON.—ACADEMY OF MUSIC: Helen Barry in A Night's Frolic 3; large house. Ship Ahoy 5; full house.

FALL RIVER.—ACADEMY OF MUSIC: W. C. Anderson's co. in Kidnapped 2; large business. Mr. Barnes of New York 2; light business. The Rentz-Santley Variety co. 3; large business. Henshaw and Ten Broeck in The Nabobs 3; small house. Rhea presented her new play Judith 6 to a small audience.

NEW BEDFORD.—OPERA HOUSE: Mr. Barnes of New York 1; good house. All the Comforts of Home 3; fair-sized audience. After Dark 4, 6; large houses. Howard Athenæum 7; fair house.——LIBERTY THEATRE: Daniels' Specialty co. to fair business 5-10.

HAVERHILL.—ACADEMY OF MUSIC: After Dark 2; large house. Danger Signal 3; fair house. A Mile a Minute 5, 6; large houses.——ITEM: Manager West is able to be about, but cannot yet dispense with crutches.

AMESBURY.—OPERA HOUSE: A Mile a Minute 7; good house.

ADAMS.—OPERA HOUSE: American Girl 7; poor house.

MILFORD.—MUSIC HALL: Margaret Mather in Medea and Nance Oldfield 2; S. R. O. The Howard Athenæum Star Specialty co. 5; large audience.

PITTSFIELD.—ACADEMY OF MUSIC: Rentz-Santley co. 2; medium sized audience.

LYNN.—THEATRE: Margaret Mather in The Violin Maker, Nance Oldfield and The Honeymoon 2; good business. Natural Gas 6; fair-sized and hilarious audience. Annie Ward Tiffany in The Stepdaughter 6, 7; limited houses.

LOWELL.—OPERA HOUSE: His Nibs the Baron 1; good attendance. Kidnapped 2; big house. Natural Gas 3; Howard Athenæum co. 5-10.——MUSIC HALL: Crimes of a Great City 5-10; big receipts. Justin Paige succeeds Willis Granger as leading man.

WORCESTER.—THEATRE: Considering the warm weather, business has been good. During Emma Juch's engagement every seat was sold at advanced prices ($2). All the Comforts of Home, Alone in London, and Milton Nobles in his new play, A Son of Thespis, were the attractions 5-11. The Latest Fad, Quack, M. D., Rhea, and Modjeska are underlined.——FROST STREET OPERA HOUSE: Webber and Field's Variety co. 5-10; good houses. Me and Jack 12-17.——LOTHROP'S OPERA HOUSE: Gulf's Girl 5-10; good houses. Forge Master 12-17.——ITEM: The management of Rhea report business good; an average of $600 to $700 nightly.

BROCKTON.—CITY THEATRE: A Mile a Minute was the attraction during Fair Week ending 3. Business was large, but the audiences were not pleased. Marion Elmore did good work, but the remainder of the co. ranged from fair to bad. All the Comforts of Home 5; light house. After Dark had a fair house and gave a good performance 7.

WESTFIELD.—OPERA HOUSE: Wills' Two Old Cronies 7; good business. Stetson's U. T. C. co. 8; top-heavy house.

MICHIGAN.

SAGINAW.—OPERA HOUSE: The Pearl of Pekin 1; good house. Roger La Honte 2; very much smaller house than it deserved. Arthur Forrest and support were excellent.

FLINT.—MUSIC HALL: Robert Downing in Damon and Pythias 1; full house; benefit of local lodge K. of P. The Pearl of Pekin 3; light business, owing to high prices.

LANSING.—BAIRD'S OPERA HOUSE: Robert Downing 6; S. R. O.

JACKSON.—HIBBARD OPERA HOUSE: Robert Downing with good support presented The Gladiator 5 to a large and appreciative audience.

MUSKEGON.—OPERA HOUSE: Little Goldie in The Rocky Mountain Waif 2; light house. The Boy Tramp 5; fair house.

BANISTER.—OPERA HOUSE: Little Goldie 1; fair business.

PORT HURON.—CITY OPERA HOUSE: Alvin Joslin to a fair audience 3. Outside of Charles Willard, who plays the part of Alvin Joslin, the co. is poor. The Pearl of Pekin to a large house 5. It has been many a day since we were treated to so delightful an opera. The singing was excellent, the chorus being unusually good, and the costumes were elegant. W. H. Powers' co. in the Ivy Leaf to a good audience 8.

FLINT.—MUSIC HALL: Alvin Joslin Comedy co. fair business. Mr. Willard as Uncle Alvin made a decided hit, and Frank B. Jordan as Bob Ford was good, but the support was not up to the mark.

COLDWATER.—TIBBE'S OPERA HOUSE: Rentfrow's Jolly Pathfinders 5-10; good house.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Sarah Bernhardt presented La Tosca, Fedora, and Theodora 2, 3 to large and brilliant audiences. The plays were staged in magnificent style, and the costumes were marvels of elegance and splendor. Though laboring under the disadvantage of speaking in a foreign tongue, Mme. Bernhardt succeeded in arousing the interest of her audiences to the highest pitch, and her marvelous acting was generously applauded. The co. in support was an excellent one, and the work of the entire cast satisfactory. Emerson's Minstrels, headed by popular Billy Emerson, opened a four nights' engagement 2. They were greeted by a big house, and a performance that was first-class in every respect was given. Kate Claxton 8-10; Carmencita 12-17.——GRAND OPERA HOUSE: Hallen and Hart in Later On opened 4 to a crowded house. The stars are as clever as of yore, and the piece has many new and pleasing features. John E. McWade, the popular baritone, was seen to good advantage as Col. Seed, and his new song, "My Chum, Tom," made a decided hit. Will H. Sloan was an amusing Sheriff Clutch. Clara Thropp as Pansy Weed was sprightly and vivacious, and her dancing was very neat. Mollie Fuller and Ada Somers looked charming and sang pleasingly as Rose and Patchouli Seed. Same bill all week. Little Lord Fauntleroy 11-17.——OLYMPIC THEATRE: Zapha, a new burlesque by W. 6 Baker, is attracting large houses nightly. Black Crook 12-17.

DULUTH.—THE LYCEUM: Billy Emerson's Minstrels 2, 3. Despite the unfavorable weather and the Bernhardt engagement at the Temple, very large audiences attended both nights. Emerson was as funny as ever, keeping the audience in one continual roar of laughter. Harry Kennedy's ventriloquism was not the least of the many fine specialties introduced. The singing was pleasing, and the interest of everybody was well sustained throughout the programme. The Waifs of New York 6, 7; packed houses. Katie Emmett was enthusiastically applauded, especially by the "gods," while Amy Ames as Biddy McShane was in high favor with the audience. The acting of George W. Thompson as Hans Schneiderkopf was especially deserving of favorable comment. Minna Gale 12, 13; Kate Claxton 16, 17. Old Jed Prouty 21, 24.——TEMPLE OPERA HOUSE: Dark. May Royce in Tom's Vacation 20.

MINNEAPOLIS.—GRAND OPERA HOUSE: After an absence of several years, Kate Claxton appeared here 5 in The Two Orphans to a good-sized audience. The play was as cordially received as of yore.——BIJOU OPERA HOUSE: Manager Litt's cosy house was packed to the doors 4 when Von Vonson was presented. The large audience expressed its approval of the play by enthusiastic applause. Gus Heege in the title role made an excellent impression. Annie Lewis sang sweetly, and danced gracefully. Fine scenery and stage effects.——PEN-E OPERA HOUSE: Victor's Big Burlesque co. opened a week's engagement 5 to good business.——ITEMS: Manager Litt was in the city week of 5.—The receipts for the Sarah Bernhardt engagement at the Grand 1, 2 were $6,800.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Mr. Wilkinson's Widows 1; large business. Trip to Chinatown 3; fair house.

SEDALIA.—WOOD'S OPERA HOUSE: A Royal Pass 3; light house. Our Irish Visitors 5; good attendance.

CLINTON.—CITY OPERA HOUSE: A. W. Fremont, in 777, 1; good house.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: Gus Williams in Keppler's Fortunes 1; large house.

JACKSON.—ROBINSON'S OPERA HOUSE: Private Secretary 3; good house. Keep it Dark 5; fair house.

MERIDIAN.—GRAND OPERA HOUSE: The Private Secretary 2; full house.

VICKSBURG.—OPERA HOUSE: Gus Williams in Keppler's Fortunes 2, 3; large business.

MONTANA.

HELENA.—MINER'S OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels 1-3; large house.

BUTTE CITY.—MAGUIRE'S OPERA HOUSE: John Maguire's new stock co. 1-3 to good business. Roster: Frederick Bock, Henry Powers, William Fredericks, Waldemar Dalborn, Charles Miller, H. Lester, B. W. Wilson, Charles Berwick, Jessaline Rogers, Agnes Worden, Necie Robinson, Jennie Lee, Mrs. William Fredericks, John Maguire, manager; Tony Ward, treasurer; Frederick Bock, stage manager; Lawrence Daly, advance. The co. will play the Montana circuit.

NEBRASKA.

YORK.—NOBLES' OPERA HOUSE: John Dillon in Wanted the Earth 3; full house.

FREMONT.—LOVE OPERA HOUSE: Si Plunkard 1, 2; excellent business. Peck and Fursman's Dan'l Boone amused the gallery gods 5.

OMAHA.—BOYD'S NEW THEATRE: Little Puck 1-3; as usual, popular box-office success. Carmencita 5-7; large but rather disappointed audiences. Carmencita was only on the stage about ten minutes during the whole evening and had it not been for the pleasure afforded by the Spanish Students, the piece would have been voted a failure. Mattie Vickers 12, 13, and Old Jed Prouty 14-17.——FARNAM STREET THEATRE: The Old, Old Story 5-10. The piece is more of an artistic than box-office success; in fact, it is decidedly the best entertainment that has been given in this house this season. The London Gaiety Girls 12-17.

PLATTSMOUTH.—WATERMAN OPERA HOUSE: Peck and Fursman's Daniel Boone co. 1; poor co. to very poor business. A large audience witnessed Lewis Morrison's admirable presentation of Faust notwithstanding the inclemency of the weather.——ITEM: Lewis Morrison reports large business all along the line.

NEW HAMPSHIRE.

NASHUA.—THEATRE: His Nibs the Baron 2; fair house. Si Perkins 3; small house. Kidnapped 6; large house.

CONCORD.—WHITE'S OPERA HOUSE: Annie Ward Tiffany 5; light house.

PORTSMOUTH.—MUSIC HALL: Niobe 6; medium-sized audience.

EXETER.—OPERA HOUSE: His Nibs the Baron 2; good house.

NEW JERSEY.

PATERSON.—JACOBS' OPERA HOUSE: Dan'l Sully in The Millionaire closed a three-nights' engagement 3 to a crowded house. The star and play both gave entire satisfaction. Rose Coghlan in Dorothy's Dilemma 5-7 drew only fairly well, despite the fact that she appeared under the auspices of B. P. O. E., No. 6, of this city. Marie Hubert Frohman in The Witch opened for three nights 8 to a good house. Agnes Herndon in La Belle Marie 12-14.——PEOPLE'S THEATRE: Harry C. Gibson in Little Lord Macleroy 5-10; good houses.——APOLLO HALL: Professor Bristol's Equine Show 12, 13.——ITEMS: Frances Field, of the Fabio Romani co., is still detained in this city on account of illness.—Manager Gustave Frohman informed me that he has just received a telegram from his attorneys in Boston that Mr. Ellis has abandoned his suit against him in regard to the title of Marie Hubert Frohman's play, The Witch.

DOVER.—BAKER OPERA HOUSE: Charles T. Ellis in Casper the Yodler 1; large audience.

PLAINFIELD.—MUSIC HALL: Mme. Janauschek in The Harvest Moon 2; large and fashionable audience.

CLINTON.—ALDEMUS OPERA HOUSE: Pat Maloney 1; deserved a larger house.

TRENTON.—OPERA HOUSE: A Fair Rebel 2; satisfactory business. Pearson's Midnight Alarm 3; crowded house. Charles A. Gardner in Captain Karl 5; large audience.

ELIZABETH.—TEMPLE OPERA HOUSE: Frank Jones in Our Country Cousin 3; good business. A Fair Rebel 7; satisfactory business. Lillian Rowley in The American Girl 8 to medium business.

NEWARK.—MINER'S THEATRE: Work and Wages 5-10; good business. Fanny Rice in A Jolly Surprise 12-17.——GRAND OPERA HOUSE: Black Thorn 5-10; good business.——WALDMAN'S OPERA HOUSE: The Howard Burlesque co. drew crowds 5-10; Nelson's World comb. 12-17.

ORANGE.—MUSIC HALL: Charles T. Ellis in Casper the Yodler 6; house smaller than the performance merited. Jefferson-Florence 7; good house.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: The Volunteer played one night of its time, and then, to nobody's surprise, disintegrated. Cavalleria Rusticana was put on for the remainder of the week, and played to fair business. Blue Jeans 12-17.——COLUMBUS: Mr. Barnes of New York to large houses 5-10. Hugo Toland played the title role very acceptably. Sheridan Block made a capital Count Musso Danella, the Marina Pasli of May Wheeler was excellent, and Emma Field did some good work as Enid Anstruther.

BUFFALO.—STAR THEATRE: The Leavenworth Case, written by Anna Katharine Green, of this city, was presented here for the first time 5-7, and made a brilliant success. Joseph Haworth was called before the curtain at the end of each of the five acts, and, in response to calls of "Author," Miss Green appeared in a box, and bowed her acknowledgment. The house was crowded at each performance. John T. Kelly in U and I pleased large audiences the remainder of the week. Emma Juch Opera co. next.——ACADEMY OF MUSIC: Charles Frohman's co. in Mr. Wilkinson's Widows played to the capacity of the house 5-7. Alabama next.——COMINNI LYCEUM: Money Mad was witnessed by large audiences 5-10, and was well received.——COURT STREET THEATRE (Jacobs'): Turner's Burlesque co. before good-sized audiences 5-10.

ROCHESTER.—LYCEUM THEATRE: The Charity Ball 5-7; large attendance. Mr. Wilkinson's Widows attracted fine audiences 8-10. Pitou's stock co. next.——ACADEMY: Waster and Man was presented during the week, closing 10 to good business. Agnes Wallace-Villa 12-17.

SYRACUSE.—WIETING OPERA HOUSE: John T. Kelly and Dutch Daly amused good sized audiences with U and I 5-7. Clara Morris 8, 10.——H. R. JACOBS' OPERA HOUSE: The Charity Ball was largely attended 7, 8. Frank Mayo presented Nordeck and Davy Crockett to good business 5-7. True Irish Hearts 8-10; Fabio Romani 12-17.——STANDARD THEATRE: George Dixon's Vaudeville and Athletic comb. drew well 5-10.——ITEM: Frank Mayo was suddenly called to Boston 9, owing to the serious illness of his mother. Nordeck and Davy Crockett will soon be shelved to make way for his new play.

ALBANY.—LELAND OPERA HOUSE: A Pair of Kids 5-7. Business was not particularly satisfactory. Ezra Kendall would doubtless draw better if he had a vehicle of more merit than his present piece. Modjeska 8 opened to a large house, presenting Much Ado. The repertoire for the engagement included As You Like It, Adrienne, and Macbeth.——ALBANY OPERA HOUSE: True Irish Hearts was fairly well received 5-7, although seen here several times before. Aiden Benedict's Fabio Romani began the latter half of the week, and was well received.——GAIETY: The May Russell Burlesque co. did a fair business 5-10.

AMSTERDAM.—OPERA HOUSE: J. C. Stewart's Two Johns 3; excellent house. Wills' Two Old Cronies 7; light house.

MATTEAWAN.—DIBBLE OPERA HOUSE: Little Lord Macleroy 2; fair business. Lottie Williams in New York Day by Day 5; good house.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: The Two Johns gave a satisfactory performance to a good house 5. Agnes Herndon, supported by a good co., presented La Belle Marie to a fair audience 7. Everybody was well pleased.——NOVELTY THEATRE: Billy Diamond and a co. of good comedians opened a week's engagement 5 to a large house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Lottie Williams in New York Day by Day 6; good sized audience.——ITEMS: Charles Sherman spent Sunday (4) in this city with his parents.—Frank Odell, of this city, has left the Waite Comedy co.—Georgia Davids, of Frohman's Theatre co., is visiting in town.

UTICA.—OPERA HOUSE: Agnes Herndon in La Belle Marie 6; large and well-pleased audience. Madame Modjeska in Much Ado About Nothing 7; large and representative audience.——MECHANICS' HALL: Turner's Big Burlesque Opera co. 2, 3; good business.

JOHNSTOWN.—GRAND OPERA HOUSE: The Two Johns 2; good business. Clara Morris in Odette 7; large and representative audience.

TROY.—GRISWOLD OPERA HOUSE: Money Mad 1-3; good houses. Clara Morris in Odette and Camille 5, 6; large audiences.——RAND'S OPERA HOUSE: Under the Gaslight 1-3; poor business.——GAIETY THEATRE: The City Club Burlesque co. 5-10; large business.

COHOES.—CITY THEATRE: Two Johns 1; good-sized house. Lucier's Minstrels, accompanied by Lew Benedict, were here 3. Mora opened her engagement 3 in Fogg's Ferry, and there was such a crush that the treasurer had to stop selling tickets thirty minutes before the curtain was raised. The lookout for the week is favorable to large business. Mora carries her own advertising car.

SARATOGA SPRINGS.—TOWN HALL: Ezra Kendall in A Pair of Kids 2; fair business.——PUTNAM MUSIC HALL: The Baird Comedy co. 5-10; top-heavy houses.——ITEMS: Your correspondent was entertained at Ballston, N. Y., by Messrs. Bertram and Willard, managers of Kit, the Arkansas Traveler co.

NORWICH.—CLARK OPERA HOUSE: Frank Mayo in Davy Crockett 3; large house. In response to repeated demands at the close of the fourth act, Frank Mayo and Kathleen Kerrigan appeared before the curtain, and were applauded to the echo. Burglar 6; large house.

GENEVA.—LINDEN OPERA HOUSE: Frank Mayo in Nordeck 1; S. R. O.

PORT JERVIS.—LEA'S OPERA HOUSE: Little Lord Macrelov 3; fair business.

PENN YAN.—SHEPPARD OPERA HOUSE: Frank Mayo in Nordeck 2; light business.

AUBURN.—BURTIS OPERA HOUSE: The Charity Ball 1; crowded house. J. C. Stewart's Fat Men's Club 2; large audience. Baldwin-Melville Comedy co. began a week's engagement 5, and is having good houses.

HOOSICK FALLS.—CASINO OPERA HOUSE: Ezra Kendall in A Pair of Kids 1; fair audience. Chanfrau in Kit, the Arkansas Traveler, pleased a good-sized audience 3.——WOOD'S OPERA HOUSE: Our Picnic 3; big house. Lillian Rowley in An American Girl 5; fair house.

CORTLAND.—OPERA HOUSE: Annie Mitchell 5-10; good business at popular prices.

JAMESTOWN.—ALLEN'S OPERA HOUSE: The Patrol 1; fair business. The Inside Track dropped in on short notice 3, and did fairly well. The co. is only fair, and ditto the play. May Henderson as the Indian Princess 4; very light business and a poor performance. The wild Western dramas don't draw here.——ITEM: Cud Given, the advance representative of The Patrol, became very popular during his stay in this city.

ELMIRA.—OPERA HOUSE: The Patrol pleased a good house 3. George A. Baker's Opera co. 5-10 drew large houses.——MADISON AVENUE THEATRE: Dark.——ITEMS: C. J. Walker, agent of Charles A. Gardner, was here 5.—Eddie Giguere, who takes the part of Splutters, a newsboy, in The Patrol, while practising with a rifle in Philadelphia, had the misfortune of injuring one of his eyes 5, which the doctors think will have to be removed.

ALBION.—NEW GRAND OPERA HOUSE: Ullie Akerstrom 2; fair-sized house.

WATERLOO.—ACADEMY OF MUSIC: Hi Henry's Minstrels 2; packed house.

CANASTOTA.—BRUCE OPERA HOUSE: Hi Henry's Minstrels 5; good business.

CANANDAIGUA.—GRAND OPERA HOUSE: Fat Men's Club 1; full house. Joseph Haworth in St. Mark 3; fair business.

OSWEGO.—ACADEMY OF MUSIC: J. C. Stewart in Fat Men's Club 7; light house. Frank Wills in Two Old Cronies 8; fair house.

NEWBURG.—ACADEMY OF MUSIC: The Jefferson-Florence co. in The Rivals to a large and fashionable audience 8.

SALAMANCA.—GIBSON OPERA HOUSE: Inside Track gave an excellent performance to a good house 6. Jennie Calef as Rags and Bones and Marie Delano as Jennie Foster, are old-time favorites with our theatregoers and were enthusiastically received.

WATERTOWN.—CITY OPERA HOUSE: J. C. Stewart's Fat Men's Club 6; large audience. Clara Morris in Odette 8 to the capacity of the house. Frank Mayo in Nordeck 9 to S. R. O.

OHIO.

SPRINGFIELD.—GRAND OPERA HOUSE: Limited Mail 5, Blue Jeans 6.——BLACK'S OPERA HOUSE: Herrmann 3; everybody well pleased; good business.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Nuggs' Landing 1; good house. Hand of Fate 2; full house.

MIDDLETOWN.—SORG'S NEW OPERA HOUSE: Shepard's Modern Minstrels 3; poor performance to a small audience. The co. stranded here. Bert Shepard left for New York on Sunday morning. After a good deal of hustling the co. managed to get out of town.

TIFFIN.—NOBLES' OPERA HOUSE: Henry Burlesque co. 5; not more than one or two of the co. could sing a little bit, and none of them could dance. Some of the audience left before the close of the performance.

MANSFIELD.—MEMORIAL OPERA HOUSE: Al. G. Field's Minstrels 1; crowded house.

URBANA.—MARKET SQUARE THEATRE: Maude Granger in Inherited 3; good house. The Henry Burlesque co. 6; fair house.——ITEM: C. O. Taylor, manager of the Market Street Theatre and Bennett's Opera House, was presented with a silk hat by the attaches of the theatres at the close of the Maude Granger performance. Mr. Taylor "wet" the new hat in a generous manner.

ZANESVILLE.—SCHULTZ OPERA HOUSE: Aunt Bridget's Baby 6; small audience.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: Fisher's Cold Day co. 5; top heavy house.

DENNISON.—KEPP'S OPERA HOUSE: Fisher's Cold Day 3; light business.

UPPER SANDUSKY.—OPERA HOUSE: Birds of a Feather 5, 7; good business.

STEUBENVILLE.—CITY OPERA HOUSE: Muggs' Landing 5; well filled house.

TOLEDO.—WHEELER OPERA HOUSE: Germania Minstrels 3; fair house.——PEOPLE'S: Ole Olsen is packing the house at every performance. Ben Hendricks is a complete master of the Swedish dialect, and a more pleasing little soubrette than Alice Evans we have never seen.——ITEM: George W. Leibins, a prominent amateur, has decided to become a professional. He will join one of W. H. Powers' cos. in Pittsburg. Mr. Leibins has a high tenor voice, well adapted to ballad singing.

PORTSMOUTH.—GRAND OPERA HOUSE: Havlin's A Pair of Jacks 6; full house. Mrs. General Tom Thumb afternoon and evening 7; good business.

DAYTON.—THE GRAND: Herrmann 2; large audience. Blue Jeans 5, 6; large audience.——THE GRAND: A Bunch of Keys turned people away 5-7. The Melville Sisters fill in the week.

COLUMBUS.—METROPOLITAN OPERA HOUSE: Herrmann had good houses 4-6. Abraham Lincoln opened to a small house 7.——GRAND OPERA HOUSE: The engagement of Joseph Haworth week ending 3 was not as successful as it would have been with cooler weather. His splendid impersonation of Harwell in The Leavenworth Case will undoubtedly be one of the season's successes. Maude Granger in Inherited and Gabrielle had rather light houses 4-7. The advance sale of Alabama is large and the engagement 8-10 will be a big one.——PARK THEATRE: A Bunch of Keys had crowded houses 1-3. N. S. Wood in The Orphans of New York opened 4 and the house has been filled to the doors every evening. Kennedy's Laugh Makers and Frank I. Frayne divide the week of 12.——BIJOU THEATRE: A specialty bill attracts fair houses.

SANDUSKY.—ROEMELER'S OPERA HOUSE: An American Boy 2; small audience. A Pair of Tramps 3; the house was about vacated at the end of the last act. Germans Minstrels 5; packed house.

NEW PHILADELPHIA.—CITY OPERA HOUSE: Muggs' Landing 8; satisfactory business.

CANTON.—GRAND OPERA HOUSE: The Baldwin-Melville co. closed their week's engagement 3. The City Directory 7 to a large and well-pleased audience.——SCHAEFER'S OPERA HOUSE: Waite's Comedy co. closed a week's engagement 3. Business was good.

BELLAIRE.—ELYSIAN THEATRE: Aunt Bridget's Baby 4, to the largest house of the season.

NEWARK.—MUSIC HALL: White Slave 1, 2; good business. Birds of a Feather co. 5; large and well-pleased audience. Frank McNish appeared in white face and received an ovation from Newark friends. Mr. McNish sends his regards to THE MIRROR. He says he never misses reading a copy.

FREMONT.—OPERA HOUSE: Birds of a Feather 8; good house.

UHRICHSVILLE.—OPERA HOUSE: Carrie Lamont in the New Muggs' Landing to a large and highly pleased audience 6.——ITEM: Owing to the burning of the Opera House in Richmond, Ind., the manager of the co. made arrangements with the manager of the Opera House to produce the same play on the following evening, and played to fair business.

PIQUA.—CONOVER'S OPERA HOUSE: The Rose Hill Burlesque co. 2; fair-sized audience. The Melville Sisters 3-5; big business.

AKRON.—ACADEMY OF MUSIC: The City Directory was presented by Russell's Comedians to a good house 6. Will o' the Wisp, with Edgar Selden in the lead, was greeted by a fair house 7. Very good scenery. The banner house of the season welcomed Al. G. Fields and his minstrels 8. Standing room was at a premium. The performance was without doubt the best minstrel performance here this season. The military first part was new and novel, and made a decided hit. The Phantom Patrol was applauded heartily. Clayton and Jenkins and their mule "Jasper" carried off their share of the evening's honors.

NORTH CAROLINA.

DURHAM.—OPERA HOUSE: Burton's Tom Sawyer co. 7; fair-sized audience.

TARBORO.—OPERA HOUSE: Jim the Westerner 2; large house.

CHARLOTTE.—OPERA HOUSE: Ford's English Comedy co. filled the house 3.

WILMINGTON.—OPERA HOUSE: Jim the Westerner 7; small house.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: Deshon Opera co. week ending 3; good business.——ITEM: "Jack" Mackay is now business manager of the Deshon Opera co. Ethel Vincent, the new prima donna, will join the co. at Grand Forks.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Nat C. Goodwin week ending 3 to good patronage.——CORBETT'S NEW THEATRE: Hoodman Blind week ending 3; excellent business.——FRENCH'S NEW PARK THEATRE: Fanchon and The Sea of Ice week ending 3 drew full houses. Caroline Gage made a very captivating Fanchon. Both plays are finely staged.——ITEM: Annie Firman, leading lady of the John Jack co., is seriously ill at Heppner, Ore.

PENNSYLVANIA.

SHARON.—CARVER OPERA HOUSE: Hand o Fate co. 1; good business. Alba Heywood 2; packed house.

MEADVILLE.—ACADEMY OF MUSIC: So great was the desire to see The Old Homestead that many extra chairs were added, several large theatre parties from surrounding towns being present. Rose Coghlan 8.

MILTON.—GRAND OPERA HOUSE: John E. Henshaw and May Ten Broeck in The Nabobs 1; business large.

UNIONTOWN.—GRAND OPERA HOUSE: Evangeline 3; good business.

POTTSTOWN.—OPERA HOUSE: Theresa Newcombe in repertoire 5-10; excellent business.

ALLENTOWN.—MUSIC HALL: Charles A. Gardner closed a two nights' engagement in Captain

BETHLEHEM.—OPERA HOUSE: My Colleen 3; and Captain Karl 6, both drew large houses.

NORRISTOWN.—GRAND OPERA HOUSE: Theresa Newcombe 1-3; top-heavy houses.

BELLEFONTE.—GARMAN'S OPERA HOUSE: Kelcy's O'Flynn in Mexico 2; good house. Electric sparks 5; fair house.

Karl 1 to satisfactory business. Joseph J. Sullivan in the comedy drama Black Thorn 3; very pleasing entertainment to moderate business. Hazel Kirke was presented 5 before a good-sized and representative audience. The co. includes the well-known artists Effie Ellsler, the veteran C. W. Couldock, and Frank Weston. The performance was all that could be desired.

SHAMOKIN.—G. A. R. OPERA HOUSE: James B. Mackie in Grimes' Cellar Door 1; good business. Professor D. M. Bristol's Equescurriculum 5-7; packed houses nightly.

CARBONDALE.—OPERA HOUSE: Only a Farmer's Daughter 2; light house.——ACADEMY OF MUSIC: Irishman's Luck 2; Falsely Accused 1; both to light houses.

ASHLAND.—OPERA HOUSE: Agnes Wallace-Villa in The World Against Her 3; good business.

NANTICOKE.—BROADWAY OPERA HOUSE: Francesca Redding in repertoire 3-11; good business.

ERIE.—PARK OPERA HOUSE: The American Boy 2; small audience; performance fair. The Patol 3; large audience.

LANSFORD.—OPERA HOUSE: Tony Farrel in Colleen Bawn 1; good house.

MONONGAHELA CITY.—GAMBLE'S OPERA HOUSE: Arizona Joe co. 3; top-heavy house.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Oliver Byron in The Plunger 2; large audience.——OPERA HOUSE: Fay Foster 5; Aunt Bridget's Baby 6.

MAHANOY CITY.—OPERA HOUSE: Arlington's Minstrels 3; good house. Agnes Wallace-Villa in The World Against Her to a S.R.O. house 6.——ITEM: The Germania Orchestra, of fourteen pieces, made its first appearance in this house 6, and clearly demonstrated the fact that with a good orchestra the Opera House would have a more liberal patronage. The house was crowded.

OIL CITY.—OPERA HOUSE: The City Directory 2; fair house. The Merchant 3; good business.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Effie Ellsler in Hazel Kirke 2; large house. Gray and Stephens 5-6 in Vesper Bells and The Old Oaken Bucket; fair houses.

ROCHESTER.—OPERA HOUSE: Oliver Byron in The Plunger 6; packed house.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: The Electric Spark co. 3; execrable performance to a large audience.——ITEM: "Dave" Grove, the lightning drum major drill artist, of Haverly's Minstrels, is in town visiting friends.

PITTSTON.—MUSIC HALL: Held by the Enemy 2; large and well-pleased audience. Under the Gaslight 6; good house.

KITTANNING.—GRAND OPERA HOUSE: Alba Heywood 2; fair house.

YORK.—OPERA HOUSE: Kittie Rhoades 5-10; large houses at popular prices.

WILLIAMSPORT.—ACADEMY OF MUSIC: Harry Kernell 2; good-sized and pleased audience. James B. Mackie in Grimes' Cellar Door 7; fair-sized and enthusiastic audience.

READING.—ACADEMY OF MUSIC: The Midnight Alarm 2; large audience. Charles Gardner in Prince Karl 3; good house. Stockholm Sextette gave a good concert 6. Uncle Tom Gaslight 7, 8; good houses.——GRAND OPERA HOUSE: Shadow Detective 5; large house. Reno and Ford's Comedians in Joshua Simpkins 7; large house.

LANCASTER.—FULTON OPERA HOUSE: Madame Janauschek in The Harvest Moon 3; large house. Grimes' Cellar Door 5; good business. Hyde's Vaudeville co 7; large audience. Professor D. M. Bristol's Equescurriculum opened to good business 8.

GREENSBURG.—LOWSON THEATRE: Evangeline 1; good business. Rain hurt business for Little Nugget co. 6. Dear Irish Boy appeared to a well-filled house 7.

M'KEESPORT.—WHITE'S OPERA HOUSE: Little Nugget 1; packed house. Oliver Doud Byron in The Plunger 7; well-filled house.

BRADFORD.—WAGNER OPERA HOUSE: Master and Man 3; fair business. The Merchant 6; good house.

HORESDALE.—OPERA HOUSE: Irene Kent fairly pleased a fair sized house 1. An Irishman's Luck to poor business 3.——ITEMS: A co. playing Falsely Accused came here 2 with ten hours' advertising. Consequence: not a seat sold. They threw open the doors and gave a dress rehearsal to an audience numbering forty-six. They left next day for Carbondale, where they stranded. Avenged, with Orson Clifford as the star, stranded in Carbondale Sept. 29. The wolves used in the play are still at Carbondale.

NEW CASTLE.—OPERA HOUSE: The Old Homestead to the largest and best pleased audience of the season 2.

SHENANDOAH.—FERGUSON THEATRE: James B. Mackie in Grimes' Cellar Door 2; good business. Arlington's Minstrels 3; fair-sized house.

SCRANTON.—ACADEMY OF MUSIC: Held by the Enemy 3; fair business. Under the Gaslight 5; small business. Mme Janauschek in The Harvest Moon 6, 7 to pleased audiences. The play is a good one, and the star is supported by a strong co.

WARREN.—LIBRARY THEATRE: Master and Man 2; fair-sized house. Carleton Opera co. in Nanon 7; good business.

TAMAQUA.—ALLEN'S OPERA HOUSE: Arlington's Minstrels 7; packed house.

HAZLETON.—BROAD STREET OPERA HOUSE: Grimes' Cellar Door 3; good house; fair performance. Little's World 4; fair house. Hazel Kirke was well presented to a large audience 7. Madame Janauschek, supported by a very good co., presented The Harvest Moon to an overcrowded house 8.

DANVILLE.—OPERA HOUSE: Charles A. Gardner 8; big business.

FRANKLIN.—OPERA HOUSE: The Carleton Opera co. presented Nanon 4 to a fashionable and well-pleased audience.

DUBOIS.—CENTRAL OPERA HOUSE: S. B. Wheeler in Monte Cristo 2-3; poor business. Wheeler is a clever actor, and was well supported by Charles Townsend. The rest of the co. very bad.——ITEM: THE DRAMATIC MIRROR has a large sale here, and is *the* authority on the acted drama in this country.

TITUSVILLE.—OPERA HOUSE: Carleton Opera co. in Nanon 6; fair business. May Henderson 8 in The Indian Princess to a top-heavy house.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: A Texas Steer opened to a large house 5. Rhea opened 5 to a fair house.——THE GAIETY OPERA HOUSE: The Midnight Alarm drew full houses 5-10.

WOONSOCKET.—OPERA HOUSE: All the Comforts of Home was pleasingly presented to a fair audience 2. Howard Athenæum Specialty co. 6 pleased a full house.

PAWTUCKET.—MUSIC HALL: Rhea 5; small house.

NEWPORT.—OPERA HOUSE: Mr. Barnes of New York 3; good business. Rhea in her new play, Judith, a Daughter of Israel, 5; good house.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC: Devil's Auction 3; good house. Kajanka drew moderately well 7. Bottom of the Sea 8.——O'NEILL'S GRAND OPERA HOUSE: George Wilson's Minstrels Sept. 30; good house.

TENNESSEE

BRISTOL.—HARMELING OPERA HOUSE: Ada Melrose 3 in A Southern Rose; fair-sized audience.

CHATTANOOGA.—NEW OPERA HOUSE: Aaron Woodhull's Uncle Hiram co. 2; small audience. Cleveland's Consolidated Minstrels 4, matinee and evening; full houses. Sea of Ice 5; light business.——GAIETY THEATRE: The attendance at this house has been large during the week.

MEMPHIS.—LYCEUM THEATRE: Lillian Lewis presented Credit Lorraine and As in a Looking Glass 1-3; good business. Fast Mail co. 5-7; large audiences.——GRAND OPERA HOUSE: County Fair 1-7; packed houses.

TEXAS.

HOUSTON.—OPERA HOUSE: This theatre which was not completed in time for last season, is now finished. This commodious house is very comfortably furnished throughout, and the dressing rooms have also been thoroughly overhauled, which, with two very large and handsomely furnished rooms, very near the stage, for the stars. The season was practically opened 8 by the U and I co. to satisfactory business. Night and Morning 2; fair house. A rousing big house greeted Richard and Pringle's Minstrels.——ITEMS: The improvements in the new house will do much to increase the patronage.——Minstrel cos. are treated unusually well here. Houston is partial to them.

PARIS.—BONCOCK OPERA HOUSE: Katie Putnam in Love Finds a Way 1; full house.

BRENHAM.—GRAND OPERA HOUSE: Beach and Bowers' Minstrels 2; good house. U and I 3; was much enjoyed by those who witnessed the performance.

BRYAN.—GRAND OPERA HOUSE: Beach and Bowers' Minstrels 2; paying business.

TEMPLE.—BIJOU OPERA HOUSE: McCabe and Young's Minstrels 3; fair business.——ITEM: THE DRAMATIC MIRROR is on sale at M. W. Branch's book store.

FORT WORTH.—GLEE CLUB OPERA HOUSE: The Pay Train 1; good-sized house. The Dark Secret 2, 3; fair houses.

GREENVILLE.—KING OPERA HOUSE: A Breezy Time 1; fair-sized and well-pleased audience.

SAN ANTONIO.—GRAND OPERA HOUSE: Bobby Gaylor in Sport McAllister 2-4; good business.

DENISON.—MCDOUGALL OPERA HOUSE: Katie Putnam in Love Finds a Way 3; light house.

SHERMAN.—SHERMAN OPERA HOUSE: Katie Putnam in Love Finds a Way 2; very good house. Her singing and dancing were very much enjoyed. The topical song, "Did You Ever Notice That?" sung by Edwin Gardner, made a decided hit.

AUSTIN.—OPERA HOUSE: McCabe and Young's Minstrels 1; poor house. U and I 2; good house.——ITEM: Jerome Sykes joined U and I here, to take the place of Harry Standish, who is ill.

GALVESTON.—TREMONT OPERA HOUSE: Richards and Pringle's Colored Minstrels gave one of the worst minstrel performances ever seen here 2 before a crowded house. Edwin Arden presented Night and Morning 3, matinee and evening, to fairly good business.

DALLAS.—OPERA HOUSE: Florence Bindley in Pay Train to top-heavy houses 3, 4. U and I 5, 6; good business.——ITEM: Louise Brooks, recently with Frohman's Wife co., has accepted a position to teach elocution here.

MARSHALL.—OPERA HOUSE: A Breezy Time 5; good performance to good business.

JEFFERSON.—CHASE'S OPERA HOUSE: McCabe and Young's Minstrels 6; packed house. The performance was conspicuous by the absence of plantation melodies.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Thomas W. Keene, at advanced prices, closed a paying engagement 11. Fanny Davenport 5-11.

VERMONT.

RUTLAND.—OPERA HOUSE: The French Folly co 2; large audience.

BURLINGTON.—HOWARD OPERA HOUSE: French Folly co. 3; good business.

VIRGINIA.

BUENA VISTA.—NEW OPERA HOUSE: Ada Melrose in A Southern Rose 1; largest house of the season.

PETERSBURG.—ACADEMY OF MUSIC: Paul Kennan 6; crowded house.

ROANOKE.—OPERA HOUSE: Ada Melrose presented A Southern Rose 2; good-sized house. The Vendetta 6; fair house.

NORFOLK.—ACADEMY OF MUSIC: Sea King 5, 6; very good houses. Spider and Fly 7; fair business.——OPERA HOUSE: Parisian Folly co. gave very satisfactory performances 5-7 and matinee.

RICHMOND.—MOZART ACADEMY OF MUSIC: George Sun's Phantasma co. 2, 3; very poor performances. Jefferson Florence comedy co. 5, 6; large houses.——NEW RICHMOND THEATRE: Ford's Comedy co. closed a very successful engagement 4. Leavitt's Spider and Fly co. 5, 6; large and well-pleased houses. Paul Kauvar 7; good house.

WASHINGTON.

SEATTLE.—OPERA HOUSE: Emma Thursby to a fair audience 2.——CORDRAY'S THEATRE: Queen's Evidence week ending 3; to good business.

WEST VIRGINIA

WHEELING.—OPERA HOUSE: Uncle Isaac 1; fair business. Aunt Bridget's Baby 7, 8; very large audiences.——GRAND OPERA HOUSE: Fairies' Well 1-3; splendid business.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE: Sutton's Uncle Tom's Cabin co. 2; big business. Stowaway 3; fairly good business.

OSHKOSH.—GRAND OPERA HOUSE: Little Lord Fauntleroy 3; fair house.

FOND DU LAC.—CRESCENT OPERA HOUSE: Carl Haswin's co. 2 delighted a select audience with their presentation of Little Lord Fauntleroy.

WYOMING.

CHEYENNE.—OPERA HOUSE: Lewis Morrison in Faust 2; good house.

CANADA.

WINNIPEG.—PRINCESS OPERA HOUSE: Wilson Theatre co. in repertoire week ending 3; crowded house.

HALIFAX.—ACADEMY OF MUSIC: Dora Wiley in Vera played to one of the largest week's business ever done at this theatre week commencing Sept. 28, turning people away several nights. Vera is a comic opera, which will prove a winner. Miss Wiley as Vera wears a number of beautiful Worth gowns. She sings many delightful selections, including "The Ferryman," her own composition, which is very pretty. Clara Chester fills the requirements of her small part, and she is the best skirt dancer ever seen here. Jere Grady, E. P. Smith, and Vincent Graham are very good, and the comedians, especially, have made big hits. Vera is full of bright lines, and the music is extremely pretty and catchy. The co. will tour New England and play in many of the large cities this season.

MONTREAL.—ACADEMY OF MUSIC: Madame Modjeska closed a successful engagement 3. The piece chosen for the final performance was Macbeth. By special request of Mayor McShane and a number of prominent citizens, Neil Warner, who has long been a resident of Montreal, appeared as Macbeth, John A. Lane, who was cast for Macbeth, having acquiesced with the desire of Mr. Warner's admirers. There was not a vacant seat, the house being literally packed from pit to dome. The audience was most enthusiastic, and the principals were recalled again and again at the end of each act. Madame Modjeska received two exquisite floral offerings. H. B. Thalberg and Howard Kyle, as Macduff and Banquo, deserve special mention. Mr. Warner's daughter, Affie, appeared as Fleance. It is said that Mr. Warner will soon be seen again in this city at the head of a co. of his own. Rudolph Aronson's Casino Opera co. in Indigo to fair business 5-10. Mr. Barnes of New York 12-17.——QUEEN'S THEATRE: James O'Neill in Monte Cristo 5-10; good business. George Barrett in Another Man's Shoes 12-17.——THEATRE ROYAL: French Folly Burlesque co. to good business 5-10. Two Johns 12-17.——LYCEUM OPERA HOUSE: Louis Verande Vaudeville troupe to medium business 5-10. Tom Sawyer 12-17.

QUEBEC.—ACADEMY OF MUSIC: McKee Rankin in The Canuck 6; very good business. The Mendelssohn Quintette Club 9.

BROCKVILLE.—GRAND OPERA HOUSE: Hassan's One of the Finest 6; good business.——ITEMS: J. L. Upham and Lev. Southworth are again at the helm of management this season, which announcement gives pleasure to those on both sides of the footlights.—Sheridan Corbyn, the veteran advance, is ahead of Irish Honor.—Prospects for both patronage and attractions here are favorable.—Manager Hassan, of One of the Finest, reports good business in Canada.

TORONTO.—GRAND OPERA HOUSE: Robert Mantell opened a week's engagement 5 in repertoire. Business large.——ACADEMY OF MUSIC: The Allandale English Opera co. opened a week's engagement 5. Business fairly satisfactory.——TORONTO OPERA HOUSE: The Burglar 5-10; very large houses.

LONDON.—GRAND OPERA HOUSE: Alvin Joslin 2; good house. The Pearl of Pekin 6; large house. Powers' Ivy Leaf 7; steady rain interfered materially with business.

ST. JOHN.—OPERA HOUSE: Continuation of stock co. engagement. Corsican Brothers, After Dark, and Ticket-of-Leave. Business fair.

CHATHAM.—GRAND OPERA HOUSE: Pearl of Pekin 7; large audience. The costumes and scenery were rich and unique. Irene Verona, Ida Stembler, Oscar Girard, and Edwin Chapman make a fine ensemble. The co. has a return date. That Woman 8; fair business.

ST. THOMAS.—OPERA HOUSE: Alvin Joslin Comedy co. to S.R.O. 4. That Woman 7; good business.

A THEATRICAL DREAM.

With many apologies to Olive Shreiner.

I had been to the theatre and had witnessed a popular play. My mind was aglow with excitement—the blaze of lights still danced in my eyes, and my ears were haunted by the cries of the mob in the play and disturbed by the rushing feet of the departing audience. So I turned into a little snuggery to meditate over a small bottle, and a great longing seized me to become a theatrical manager. I thought of all the professions; of all commercial enterprises; of the thousand ways money is made, and none seemed as delightfully pleasant and simple as to stand in front of a theatre with a choice boutonniere and silk hat and see the town emptying its surfeit dollars in a mighty pile at your feet.

And as I longed a figure appeared by my side, and looking on me with sad eyes beckoned with his hand and said "Come—I will show you what you wish." And I thought he led me to a darkened room, where bound fast to a chair with heavy bands was a man. He groaned and strained, endeavoring to rise, and I said to my guide "What has he done to be bound?" and the guide said "Look!" and I saw a young woman with a star on her forehead and she was lifting heavy pocket-books marked "backers," and as she lifted them they broke. And anon she appealed to the man who was bound to help her and he strained in his agony, but the bands labelled debt held him fast to the chair whereon was written Folly.

And the guide said "What see you now?" The room was gone and in its place I saw miles of railroad track, and in the glaring heat plodded a man; perspiration streamed from every pore and tenderly he trod upon his uppers, and I said "Why does he hold his hands to his ears as he counts the ties?" and the guide touched my ears and I heard yells of derision and scornful epithets heaped upon the man as he walked, and my heart ached for him and I said, "lead me away."

And again I looked, and in a luxurious office with every comfort near him was seated a man. Before him bowed many other men; some prominent actors whose faces were well-known to me stooped at his bidding, and actresses for whose smile other men would give a ransom watched eagerly to catch a kindly glance from him; and I murmured half aloud, "This is the manager I would be," and the guide touched my eyes, and I saw the room was filled with forms—some white, with different costumes but resembling each other; some were of varied form and black. And these phantoms forever grabbed the dollars that poured into the managers' pocket and leaked to the ground, and ever as the man turned to save one pocket the other would be emptied, so that the worry of the phantoms well nigh killed him.

And I said, "Who are these creatures that afflict the man?" and the guide answered and said, "The white ones are charities, the dark ones are marked vice—they commence you see with a V, and I wondered the man could live at all between the strain of the living and the phantoms.

So, heartsick and weary, I turned to my guide and said, "Show me the grand exception to this dreary rule and I will renounce my wish," and he led me to a bill-stand whereon was spread in three-sheet type taken from the New York *Herald* stating that the play mentioned *melts* ev hardened critic, and smiling, the guide said, "Find the manager of that Star and Company; he must be a good fellow, for he signs his name G. F.," and turning the guide left me and then I knew all he had said was correct for branded on his back in bold letters was O. K. . . . . And I awoke to find the lights all out, and as I strolled homeward in the cool morning air the clocks struck three.

WILFRID NORTH.

EITHER AND NEITHER.

How shall we pronounce *either* and *neither?* Shall we pronounce the diphthong like long *i* or like long *e?*

We shall do just as we please about it. If we go to the dictionaries within easy reach we find that the greater number of the authorities are in favor of the long-*e* sound; but this difference is counterbalanced by the preference of some of the best speakers, both here and elsewhere.

Walker preferred *ether*, but said: "*Either* and *neither* are so often pronounced *ither* and *nither*, that it is hard to say to which class they belong." Smart also prefers *ether* and *nether*, but says that between the two pronunciations, in point of good usage, there is little to choose.

The late Richard Grant White was strongly opposed to sounding the diphthong of these words like long *i*. He said: "For the pronunciation *ither* and *nither* with the *i* long, which is sometimes heard, there is no authority, either of analogy or of the best speakers. It is an affectation and, in this country, a copy of second-rate British affectation. Persons of the best education and the highest social position in England generally say *ether* and *nether*."

To this Dr. Fitzedward Hall, a higher authority in such matters than was Mr. White, replies: "On the contrary, the analogy of *either*, *height* and *sleight* favors the pronunciation *ither* and *nither*; and so the words *either* and *neither* are, perhaps, most frequently sounded by cultivated Englishmen and Englishwomen."

At some of our New York theatres the one pronunciation seems to prevail, at some the other. At the Lyceum, if I do not err, all the players give the diphthong the long *i* sound; at Daly's, on the contrary, they give it the long-*e* sound.

There is one argument in the discussion, and one only, I think, that has much weight; and that one is this: No one objects to the long-*e* sound, while there are those that object seriously to the long-*i* sound.

ALFRED AYRES.

MISPLACED CONFIDENCE.

A MIRROR reporter had a few minutes chat yesterday with Emma R. Steiner concerning the disbanding of the Fleurette company in Philadelphia recently.

"I placed myself entirely in the hands of one Fred. McCloy," said Miss Steiner. "It was his advice and his guidance that took me to Philadelphia. He booked me through Klaw and Erlanger, and it was his name and not mine that figured on the contracts. Yet I am blamed for all that has occurred. It seems to me that those who were my advisers, and who spent the $10,000 capital I obtained to launch my production should speak the truth of me now.

"The company, moreover, treated me shamefully. They prevented me from getting the capital that I should have had, and which was due me, by 'quearing' the performance in Philadelphia.

"I was unfortunate in placing my business matters in McCloy's hands. But I did not know him then. I do know him now."

A new libretto is being written for Fleurette by B. F. Butler, Jr., and Helen Stewart. The book was decidedly the worse half of the original production. The opera has been accepted on royalty by the Grau Opera company, and it will be made a feature of its repertoire.

Miss Steiner bitterly regrets that $4,000 of the money she had got subscribed to her Fleurette stock company was sunk in rent for the Standard Theatre, which she picturesquely calls "the morgue."

Miss Steiner is a plucky and talented woman, and she is not at all cast down by her misfortunes.

R. D. MACLEAN A MILLIONAIRE.

R. D. MacLean received a telegram while in Topeka announcing the sudden death of his father, Henry Shepherd, of Shepherdstown, West Virginia.

Mr. MacLean (who adopted his mother's maiden name for the stage) has left his company and gone to Virginia.

His father, Henry Shepherd, was one of the wealthiest men in New Orleans, owning the largest cotton press there, and the two finest blocks on Canal Street, known as the "Truro Buildings."

His estate and old family homestead in Virginia is the richest in that part of the world. Mr. Shepherd was noted for his princely style of living and almost regal manner of conducting his enormous business affairs.

Mr. R. D. MacLean will inherit over a million dollars, and a perfect farm of twelve hundred acres of land. He will continue to act for awhile, but probably the responsibility of the proprietorship of such an estate will draw him from the stage in a year or two.

He is a rarely blessed man—for with youth, wealth, blood, and talent he is equipped for any sphere in life.

He has been starring for the past six years with Marie Prescott, playing Othello, Shylock, Richard III., and Spartacus, and the verdict from most places where he is known is that he is to be the American representative of these parts. The steady growth of popularity of these two stars is noteworthy. Five years ago they played to light receipts. Two years ago they began to pack the houses, and it is the exception now when they do not turn people away.

This is due to their individual merits and not to what is called strong management. The fact that the high class of plays that form their repertoire does not appeal to the masses has made their conquest a remarkable one. Mr. MacLean has never used his money to advance him in his profession, but has modestly determined to rise as a true artist or not at all.

The stage has few adherents of his social standing and genuine artistic qualities. He should continue to adorn it.

THE CAT OUT OF THE BAG.

St. Paul Pioneer Press.

Augustin Daly is paying pretty dearly for his Parisian "success." The cat is out of the bag in earnest this time, and the more ventilation the facts receive the more disastrous the Daly season is proved to be at the French capital. Dramatic experts are scoring the cable correspondence very severely for the news which was telegraphed over here concerning the Daly season in Paris. The French papers, the correspondents of English papers and private letters prove beyond question that Mr. Daly's season in Paris is a complete and dire failure, artistically and financially. There is not a gleam of light anywhere. American residents in Paris are, perhaps, excusable for their desire to give Mr. Daly a helping hand, but it is very questionable whether any substantial good is gained by claiming a success which is so easily disproved. The most amiable Parisian critics said that Mr. Daly could serve the cause of art more effectively by staying away from France than by going there.

THE PROMISE WILL BE FULFILLED.

Philadelphia North American.

THE DRAMATIC MIRROR tells me that a great theatrical fair, for the benefit of the Actors' Fund will be held in New York next Spring, and judging from the zeal with which most of the papers are discussing the thing, it promises to create very general interest.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: Beaumont, Tex., Oct. 15, Bryan 16, Houston 17, Galveston 18, Columbus 21, San Antonio 22, 24, Taylor 23, Waco 26, Fort Worth 27, Dallas 28, Tyler 29, Shreveport 30, La., 31.

A SOCIAL SESSION: Cedar Rapids, Ia., Oct. 15, Marshalltown 19, Boone 20, Atlantic 21, Council Bluffs 17, Plattsmouth 18.

A. W. FREMONT: Leavenworth, Kans., Oct. 11, St. Joseph, Mo., 12, Topeka, Kans., 13, Horton 16, Lincoln, Neb., 17, Omaha 18-24, Boone, Ia., 26, Marshalltown 27, Cedar Rapids 28, Rock Island, Ill., 29, Lyons, Ia., 30.

ADA MELROSE: Charleston, S. C., Oct. 14, Jacksonville, Fla., 15, Macon, Ga., 16, Eufaula, Ala., 17, Meridian, Miss., 19, New Orleans, La., 20-31.

AFTER DARK: Brooklyn, N. Y., Oct. 12-17, Philadelphia, Pa., 19-24.

ALVIN JOSLIN: Ypsilanti, Mich., Oct 13, Albion 14, Jackson 15, Allegan 16, Niles 17, Pullman, Ill., 18, Belvidere 20, Beloit, Wis., 21, Waukesha 22, Kenosha 23, Manitowoc 24, Sheboygan 26, Fond du Lac 27, Wanpun 28, Ripon 29, Burleigh 30, Appleton 31.

ARIZONA JOE: Baltimore, Md., Oct. 12-17.

ALL THE COMFORTS OF HOME: Lynn, Mass., Oct. 13, Lowell 14, Lawrence 15, Portsmouth, N. H., 16, Portland, Me., 17, Bangor 19, 20, Haverhill, Mass., 22, Manchester, N. H., 24, Concord 24, Nashua 26, Keene 27, Rutland, Vt., 29, Montpelier 30, Burlington 31.

ALEXANDER SALVINI: Bloomington, Ill., Oct. 13, Alton 14, 15, Lynchburg, Va., 19, 20.

ABRAHAM LINCOLN: Philadelphia, Pa., Oct. 12-24.

ALABAMA (Palmer's): Buffalo, N. Y., Oct. 12-14, Rochester 15-17, New York city 19—indefinite.

ALABAMA: Nashville, Tenn. Oct. 12-14, Memphis 15-17, New Orleans, La., 19-24.

AUNT BRIDGET'S FAIR: Pittsburg, Pa., Oct. 12-17, Cleveland, O., 19-24, Cincinnati 26-31.

ALMA HEARN: Salem, Va., Oct. 13, 14, Roanoke 15-17.

AGNES HERNDON: Paterson, N. J., Oct. 13, 14, Hoboken 15-17, Brooklyn E. D., 19-24, Fall River, Mass., 26, Willimantic, Conn., 27, Meriden 28, Birmingham 29.

A HIGH ROLLER: Detroit, Mich, Oct. 12-14, Cleveland, O., 15-17.

ALONE IN LONDON: Brooklyn, E. D., Oct. 12-17, New York city 19-24, Jersey City, N. J., 26-31.

AVENGED: Brooklyn, E. D., Oct. 12-17.

ANNIE MITCHELL: Carbondale, Pa., Oct. 12-17.

A FAIR REBEL: Washington, D. C., Oct. 12-17, Newark, N. J., 19-24, New York city 26-31.

ANNIE WARD THEFANY: Newport, R. I., Oct. 13, Taunton, Mass., 14, Attleboro 15, Brockton 16, New Bedford 17, Worcester 19, 20, Holyoke 21, New Britain, Conn., 22, Bristol 23, Birmingham 24, New Haven 26, 27, Bridgeport 28, 29, Hartford 30, 31.

A TURKISH BATH: Seattle, Wash., Oct. 12, 13, Vancouver, B. C., 20, 21, Victoria 23, 24, Tacoma, Wash., 26, 27, Ellenburg 28, No. Yakima 30.

ALBA HEYWOOD: Lowanda, N. Y., Oct. 13, Medina 14, Rochester 15, Brockport 16, Newark 17, Phelps 19.

BIRDS OF A FEATHER: Middletown, O., Oct. 13, Frankfort, Ky., 14, Louisville 15-17, Vincennes, Ind., 19, Terre Haute 20, Decatur, Ill., 21, Peoria 22, Galesburg 23, Moline 24, Davenport, Ia., 26, Muscatine 27, Washington 28, Ottumwa 29, Des Moines 30, Marshalltown 31.

BLUE JEANS (No. 2): Wheeling, W. Va., Oct. 13, Johnstown, Pa., 14, Altoona 15, Harrisburg 16, Williamsport 17, Elmira, N. Y., 19, Binghamton 20, Scranton, Pa., 21, 22, Wilkesbarre 23, 24, Allentown 26, Reading 27, 28.

BLUE AND GRAY: Oakland, Me., Oct. 14, Fairfield 14, Waterville 15, Madison 16, Skowhegan 17.

BEEBE-BARBOUR: Pueblo, Col., Oct. 12-17, Trinidad 19-21, Raton, N. Mex., 22-24, Los Vegas 26-28, Santa Fe 29-31.

BLUE JEANS (No. 1): Harlem, N. Y., Oct. 12-17.

BILLIE STEVENSON: Philadelphia, Pa., Oct. 12-17.

BOBBY GAYLOR: Memphis, Tenn., Oct. 12-14, Little Rock, Ark., 15, Pine Bluff 16, Helena 17, Cairo, Ill., 19, Paducah, Ky., 20, Owensboro 21, Evansville, Ind., 22, Henderson, Ky., 23, Bowling Green 24, Nashville, Tenn., 26-28 Louisville, Ky., 29-31.

BUNCH OF KEYS: St. Louis, Mo., Oct. 11-17, Alton, Ill., 19, Litchfield 20, Peoria 21, Bloomington 22, Champaign 23, Kankakee 24, Chicago, Ill., 25-31.

BRAVING THE WORLD: Pawnee City, Neb., Oct. 13, Falls City 14, 15, Hiawatha, Kans., 16, 17, Seneca 19-21.

BASYE'S COMEDY: Paris, Tenn., Oct. 13.

BEAUTIFUL STAR: New York city Oct. 12—indefinite.

BOY TRAMP: Laporte, Ind., Oct. 13, Columbia City 14, Warsaw 15, Goshen 16, Elkhart 17, Chicago, Ill., 19-24.

BOTTOM OF THE SEA: Macon, Ga., Oct. 13, Columbus 14, Mobile, Ala., 15, Meridian, Miss., 16, Jackson 17, New Orleans, La., 18-24, Houston, Tex., 26, 27, Galveston 28, 29.

BILL NYE COMEDY: New York city Sept. 21—indefinite.

BLACK THORN: Philadelphia, Pa., Oct. 11-17.

BREEZY TIME: Memphis, Tenn., Oct. 12-14, Sheffield, Ala., 15, Decatur 16, Birmingham 19, 20, Atlanta, Ga., 21, Macon 22, Americus 23, Brunswick 24, Jacksonville, Fla., 26, Savannah, Ga., 27, Charleston, S. C., 28, Sumter, Ga., 29, Newburg, S. C., 30, Anderson 31.

CLARENCE BENNETT: Atlantic City, N. J., Oct. 12-17, Woodbury 19-21, Coatesville, Pa., 22-24, Annapolis, Md., 26-31.

CASSIUS L. JOHNSON: Logansport, Ind., Oct. 13, Frankfort 14, Marion 15, Huntington 16, Fort Flynn 17.

CHICAGO COMEDY (Arnoldand Griffin's): Decatur, Tex., Oct. 12-14, Weatherford 15-17, Cleburne 19, 20, Waxahatchie 21, 22, Dublin 23, 24, Comanchie 26, 27, Brownwood 28, 29, Lampasas Springs 30, 31.

CLEMENCEAU CASE: Austin, Tex., Oct. 13, Waco 14, Fort Worth 15, Dallas 16, 17, Dennison 19, Greenville 20, Tyler 21, Shreveport, La., 22, Hot Springs, Ark., 23, Little Rock 24, Pine Bluff 26, Greenville, Miss., 27, Jackson 28, Meridian 29, Birmingham, Ala., 30, 31.

CAMILLE TOWNSEND: Hudson, N. Y., Oct. 12-14.

CHARITY BALL: Toronto, Ont., Oct. 12-14, Bay City, Mich., 15, Saginaw 16, Jackson 17, Detroit 19-21, Fort Wayne, Ind., 22, Grand Rapids, Mich., 23, So. Bend, Ind., 24, Rockford, Ill., 26, Racine, Wis., 27, Madison 28, La Crosse 29, Duluth, Minn., 30, 31.

COLD DAY: Welston, O., Oct. 13, Circleville 14, Williamsport 15, Xenia 16, Madison, Ind., 19, Columbus 20, Dayton, O., 22-24, Soldiers' Home 26, Kokomo, Ind., 27, Bluffton 28, Elkhart 29.

COUNTY FAIR: New Orleans, La., Oct. 11-17.

CULHANE DRAMATIC: Lincoln, Neb., Oct. 12-17.

CRAZY LOT: Newark, N. J., Oct. 12-17.

CORA TANNER: New York city Oct. 12-17.

CHICAGO COMEDY: Waverly, Ind., Oct. 12-17.

CRANDALL'S CORNERS: Syracuse, N. Y., Oct. 12-17.

CALLENDER HYERS SISTERS: Beatrice, Neb., Oct. 17, Fairbury 19, Hastings 20, Grand Island 21, Ashland 24.

CANUCK: Burlington, Vt., Oct. 12, Montpelier 14, Brattleboro 15, Bellows Falls 16, Keene, N. H., 17.

CARRIE LAMONT: Mansfield, O., Oct., 13, Tiffin 14, Defiance 15, Lema 16, Troy 17.

CHAS. A GARDNER: Elmira, N. Y., Oct. 12, Williamsport, Pa., 14, Harrisburg 15, Washington, Del. 16, 17, Philadelphia, Pa., 19-24, Altoona 26, Canton, O., 27, Wooster 28, Mansfield 29, Lima 30, Fort Wayne, Ind., 31.

CRUISKEEN LAWN: Louisville, Ky., Oct. 12-17, Chicago, Ill., 19-24.

CLARA MORRIS: Auburn, N. Y., Oct. 13, Buffalo 15-17, New York city 19-24.

CITY DIRECTORY: Dayton, O., Oct. 13, Toledo 14, Jackson, Mich., 15, Grand Rapids 16, 17.

CITY DIRECTORY: Cincinnati, O., Oct. 12-17, Pittsburg, Pa., 19-24.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Louisville, Ky., Oct. 13-15, Lexington 16, 17, Cincinnati, O., 19-24, Pittsburg, Pa., 26-31.

DOWN ON THE FARM: Bridgeport, Conn., Oct. 13, Paterson, N. J., 14-17.

DORA WILEY: Dover, N. H., Oct. 13, Pittsfield, Me., 14, Skowhegan 15, Thomaston 16, Rockland 17, Portland 19, 20, Bangor 21, 22, Lewiston 23, 24.

DEAR IRISH BOY: Coshocton, O., Oct. 13, Cambridge 14, Wheeling, W. Va., 15, Cadiz 16, Carrichsville 17.

DANIEL BOONE: Palmer, Mass., Oct., 13, Pittsfield 14, Yonkers, N. Y., 15, Tarrytown 16, Port Jervis 17, Dover, N. J., 18, Morristown 19, Plainfield 21, Elizabeth 22, Princeton 23, Mt. Holly 24, Woodbury 26.

DEVIL'S SHARE: Buffalo, N. Y., Oct. 12-17.

DARK SECRET: Little Rock, Ark., Oct 14, 15, Fort Smith 16, Joplin, Mo., 17, Kansas City 18-24, Detroit, Mich., 26-31.

DANIEL SULLY: Providence, R. I., Oct. 12-17.

DOWLING HASSON: Harlem, N. Y., Oct. 12-17.

DEVIL'S EDITOR: Detroit, Mich., Oct. 12-17.

DR. BILL: San Francisco, Cal., Oct. 12-25, Fresno 26, 27, San Bernardino 28, Riverside 29, San Diego 30, 31.

DARLINGTON'S WIDOWS: Baltimore, Md., Oct. 12-17.

DEVIL'S AUCTION: New Orleans, La., Oct. 11-17, Vicksburg, Miss., 19, Jackson 20, Meridian 21, Memphis, Tenn., 22-24, Louisville, Ky., 26-28.

EMMA WARREN: Carbondale, Ill., Oct. 12-17.

E. S WILLARD: Washington, D. C., Oct. 5-31, Pittsburg, Pa., 22-17.

EFFIE ELLSLER: Suffolk, Va., Oct. 13, Wilmington, N. C., 14, Charleston, S. C., 15-17, Savannah, Ga., 19, Augusta 20, Macon 21, Atlanta 22-24.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

EUNICE GOODRICH: Keokuk, Ia., Oct. 12-17, Burlington 19-25, Moline, Ill., 26-31.

E. H. SOTHERN: New York city Aug. 25—indefinite.

EDWIN ARDEN: Taylor, Tex., Oct. 12, Dallas 14, 15, Fort Worth 16, Sherman 17, Bonham 19, Dennison 20, Texarkana 21, Hot Springs, Ark., 22, Little Rock 24, Pine Bluff 26, Arkansas City 27, Helena 28, Memphis, Tenn., 29-31.

ELECTRIC SPARK: Fairmount, W. Va., Oct. 13, Bellaire, O., 14, Martin's Ferry 15, Wheeling, W. Va., 16, 17, Steubenville, O., 19, Wellsville 20, Alliance 21, Salem 22, Beaver Falls, Pa., 23.

EVANGELINE: Canton, O., Oct. 13, Wooster 14, Lima 15, Urbana 16, Hamilton 17.

EIGHT BELLS: Newark, N. J., Oct. 14, Troy, N. Y., 15, 16, Utica 17.

EVANS AND HOEY: Kansas City, Mo., Oct. 12-17, St. Louis 19-24, Chicago, Ill., 26-31.

FABIO ROMANI: Ithaca, N. Y., Oct. 21, Oswego 14, Syracuse 15-17.

FIRE PATROL: Brooklyn, N. Y., Oct. 12-17, Philadelphia, Pa., 19-24.

FREDERICK WARDE: Harrisburg, Pa., Oct. 13, Reading 14, Lancaster 15, Clinton, N. J., 16, 17, Jersey City 19-24, Philadelphia, Pa., 26-31.

FAST MAIL (Southern): Owensboro, Ky., 13, Russellville 14, Bowling Green 15, Nashville, Tenn., 16, 17, Florence, Ala., 19, Sheffield 20, Decatur 21, Huntsville 23, Chattanooga, Tenn., 24, Columbus, Ga., 26, Macon 27, Americus 28, Albany 29, Brunswick 30, Jacksonville, Fla., 31.

FAST MAIL (Northern): Shamokin, Pa., Oct. 13, Hazleton 14, Mahanoy City 15, Shenandoah 16, Danville 17, Pottsville 19, Bethlehem 20, Allentown 21, Easton 22, Reading 23.

FAT MEN'S CLUB: Boston, Mass., Oct 12-17, Richmond, Va., 19, 20, Petersburg 21, Suffolk 22, Norfolk 23, Newport News 24.

FANTASMA (Hanlon's): Columbus, O., Oct. 13, 14, Danville, Ill., 15, Decatur 16, 17, Springfield 19, Evansville, Ind., 20, 21, Louisville, Ky., 22-24.

FRANK S. DAVIDSON: Bellewood, Ia., Oct. 13, Coalport 14, Iroona 15, Punxsutawney 16, Du Bois 17, Reynoldsville 19, Emporium 20, Smithport 21.

FRANK DANIELS: Denver, Col., Oct. 12-17, Kansas City, Mo., 19-21, Chicago, Ill., 26-31.

FORD COMEDY: Montgomery, Ala., Oct. 12, Selma 13, Anniston 15, Rome, Ga., 16, 17.

FAST MAIL (Northern): Frankfort, Ind., Oct. 13, Franklin 14, Anderson 15, Marion 17, Indianapolis 18-21, Seymour 22, Columbus 23, Muncie 24, Richmond 25, Piqua, O., 26, Urbana 27, Springfield 28.

FRANCESCA REDDING-HUGH STANTON: Frederick, Md., Oct. 12-17.

FRANN ALLEN: Norwich, N. Y., Oct. 12-17.

FRANK L. FRAYNE: Dayton, O., Oct. 12-14, Columbus 15-17, Wheeling, W. Va., 19-21, Steubenville, O., 22, Bellaire 23, Marietta 24, Parkersburg, W. Va., 26, Pomero, O., 27, Ironton 28, Maysville, Ky., 29.

FANNY DAVENPORT: Seattle, Wash., Oct. 14, 15, Tacoma 16, 17, Portland, Ore., 19-24, San Francisco, Cal., 26 Nov. 7.

FRANK MAYO: Malone, N. Y., Oct. 13, Utica 14, Herkimer 15, Gloversville 16, Johnstown 17, Troy 19-21, 22, 24.

GEORGE M. HAYES: Conneaut O., Oct. 12-17, Kent Ravenna 26-31.

GEORGE BARRETT: Montreal, P. Q., Oct. 12-17.

GRISMER-DAVIES: Portland, Ore., Oct. 12-17.

GOWONGO MOHAWK: Huntingdon, Pa., Oct 13, Tyrone 14, Altoona 15.

GEORGE BUCKLER: Annapolis, Md., Oct 21, Rockville 22, Charlestown, W. Va., 23, Martinsburg 24, Winchester, Va., 26, 27.

GIFFORD COMEDY: Jeffersville, Ill., Oct., 12-17.

GIBLER COMEDY: Vincennes, Ind., Oct. 12-17.

GUS WILLIAMS: Galveston, Tex., Oct. 13, Houston 14, Columbus 15, San Antonio 16, Austin 17, Dallas 19, 20, Greenville 21, Tyler 22, Corsicana 23, Bryan 24, Brenham 26, Waco 27, Hillsboro 28, Dennison 29, Fort Worth 30, 31.

GERMAN LILIPUTIANS: New York city Sept. 4—indefinite.

GRIMES' CELLAR DOOR: Cumberland, Md., Oct. 14, Hanover, Pa., 15, York 16, Altoona 17, McKeesport 19, Dawson 20, Connellsville 21, Uniontown 22, Greensburg 23, Irwin 24, Baltimore, Md., 26-31.

GEORGE C. STALEY: Nevada, Mo., Oct. 13, Springfield 14, Joplin 15, Carthage 16, Pittsburg, Kans., 19, Parsons 20, Winfield 21, Arkansas City 22, Wellington 23, Wichita 24, Newton 26, Emporia 27, Topeka 28, Atchison 29, Leavenworth 30, St. Joseph, Mo., 31.

HETTIE BERNARD-CHASE: Ottawa, Ill., Oct. 13, Peoria 14, Bloomington 15, Pontiac 16, Kankakee 17, Champaign 19, Danville, Ind., 20, Brazil 21, Crawfordsville 22, Frankfort 23, Marion 24, Anderson 26.

HARRY LACY (Jack Royal of the 20th): Baltimore, Md., Oct. 12-17.

H. C. ARNOLD: Decatur, Tex., Oct. 13, 14, Weatherford 15-17.

HIS NIBS, THE BARON: Providence, R. I., Oct. 12-17.

HOLE IN THE GROUND: Philadelphia, Pa., Oct. 12-17.

HARDEBECK AND TRUE-DELL: Brainerd, Minn., Oct. 12-17, Crookston, No. Dak., 19-24, Grand Forks 26-31.

HANDOT FATE: Louisville, Ky., Oct. 12-17, Frankfort 19, Lexington 20, Cynthia 21, Mt. Sterling 22, Portsmouth 24, Jackson 25, Chillicothe 27, Wilmington 28, Circleville 29, Newark 30, Delaware 31.

HELD BY THE ENEMY: Hoboken, N. J., Oct. 13, 14 Philadelphia, Pa., 19-24.

HOSS AND HOSS: Detroit, Mich., Oct. 12-14, Buffalo, N. Y., 15-17, Pittsburg, Pa., 19-24, Brooklyn, N. Y., 26-31.

HEARTS OF NEW YORK: St. Louis, Mo., Oct. 11-17, Louisville, Ky., 19-24, Baltimore, Md., 26-31.

HENSHAW-TEN BROECK: Boston, Mass., Oct. 12-17.

HANDS ACROSS THE SEA: Bath, Me., Oct. 13, Brunswick 14, Rochester, N. H., 15, Exeter 16, Sanford, Me., 17, Biddeford 19, Great Falls, N. H., 20, Concord 21, Suncook 22, Laconia 23, Gloucester, Mass., 24.

HELEN BARRY: Manchester, N. H., Oct. 13, Concord 14, Nashua 15, Lowell, Mass., 16, 17, Lawrence 19, Haverhill 20, Fitchburg 21, Clinton 22, Chelsea 23, Amesbury 24, Lynn 26, 27, Gloucester 28, Salem 29.

HIS LORDSHIP: Sanford, Me., Oct. 14, Dover, N. H., 15, Portsmouth 16, Rochester 17.

HENRY E. DIXEY: New York city Sept. 8—indefinite.

HENRY CHANFRAU: Athol, Mass., Oct. 13, Millbury 14, Mansfield 15, Pawtucket, R. I., 16, Woonsocket 17, So. Framingham, Mass., 19, Waltham 20, East Weymouth 21, East Greenwich, R. I., 22, Norwich, Conn., 23, Fall River, Mass., 24, Newport, R. I., 26, Bristol 27, No. Attleboro, Mass., 28, Wakefield, R. I., 29, Westerly 30, Meriden, Conn., 31.

HARDIE AND VON LEER: Plymouth, Eng., Oct. 12-17.

IRISHMAN'S LOVE: Grenada, Miss., Oct. 13, Durand 14, Jackson 15, New Orleans, La., 19-24.

IRISH LUCK: Middletown, Pa., Oct. 13, Pottstown 14, Lansford 15, Girardville 16, Chester 17, Philadelphia 19-24.

IDA VAN CORTLAND: St. Catharines, Ont., Oct. 12-17, St. Thomas 19, 20, Hamilton 26-31.

IRISHMAN'S LOVE: Weatherly, Pa., Oct. 14, Freeland 15, Lansford 16, Mt. Carmel 17.

IVY LEAF: Grand Rapids, Mich., Oct. 13, Muskegon 14, Kalamazoo 15, Battle Creek 16, Michigan City, Ind., 17.

IRISH HONOR: Brockville, Ont., Oct. 13, Morrisburg 14, Smith's Falls 15, Ottawa 16, 17, Toronto 19-21.

IRENE KENT: Ilion, N. Y., Oct 12, Niagara Falls 14, Salamanca 15, Olean 16, Jamestown 17, Warren, Pa., 19, Mercer 20, Butler 21, Washington 22, Wheeling, W. Va., 23, 24, Wellsburg 26, East Liverpool, O., 27, Wellsville 28, Alliance 29, Loretonia 30, Youngstown 31.

IRISH VISITORS: Kansas City, Mo., Oct. 11-17, Lincoln, Neb., 19, Council Bluffs, Ia., 20, Atlantic 21, Des Moines 22, Dubuque 23, Davenport 24, Rock Island, Ill., 26, Burlington, Ia., 27.

JARBEAU COMEDY: Davenport, Ia., Oct. 13, Iowa City 14, Cedar Rapids 15, Ottumwa 16, Des Moines 17.

JAMES O'NEILL: Toronto, Ont., Oct. 12-14, Hamilton 15, London 16, Lockport, N. Y., 17, Buffalo 19, 21.

J. H. WALLICK: Chicago, Ill., Sept. 27-Oct. 17, Cleveland, O., 19-24.

JOSEPH HAWORTH: Jersey City, N. J., Oct 12-17, Philadelphia Pa., 19-24.

JUNIUS BERNARD: Stanton, N. J., Oct. 13, 14.

JANE: New York city Aug. 3—indefinite.

JULIA MARLOWE: Petersburg, Va., Oct. 13, Norfolk 14, 15, Richmond 16, 17, Altoona, Pa., 19, Cumberland, Md., 20, Wheeling, W. Va., 21, 22, Columbus, O., 23, 24, Toledo 26, 27, Englewood, Ill., 28, Elgin 29, Madison, Wis., 30, Stillwater, Minn., 31.

JUSTIN ADAMS: Wickford, R. I., Oct. 12-14, Wakefield 15, 16, Taunton, Mass., 19-24.

L. K. EMMET: St. Louis, Mo., Oct. 12-17, Memphis, Tenn., 19-21, Clarksville 22, Paducah, Ky., 23, 24, Louisville 26-28, Frankfort 29, Mt. Sterling 30, Lexington 31.

JIM THE WESTERNER: Charlotte, N. C., Oct. 14, Hickory 14, Asheville 15, Atlanta, Ga., 19-21, Memphis, Tenn., 22-24, Little Rock, Ark., 26, Hot Springs 27, Texarkana, Tex., 28, Marshall 29.

JENNIE HOLMAN: Monticello, Ark., 12-17, Helena 19-24, Camden 26-31.

JOHN DILLON: Sioux City, Ia., Oct. 13, Sioux Falls, So. Dak., 16, 17.

JEFFERS DE FLORENCE: New York city Oct. 12-24.

KATE PUTNAM: San Antonio, Tex., Oct. 12, 13, Austin 14, Brenham 15, Houston 16, Galveston 17, Shreveport, La., 19, Monroe 20, Meridian, Miss., 22-24, Tuskaloosa, Ala., 26, Talladega 27, Atlanta, Ga., 28, 29, Columbus 30 Eufaula, Ala., 31.

KITTIE RHOADES: Hagerstown, Md., Oct. 12-17.

KAJANKA: Little Rock, Ark., Oct. 13, Hot Springs 14, 15, Texarkana, Tex., 16, Shreveport, La., 17.

KATE CASTLETON: Logan, Utah, Oct. 12, Park City 14, Ogden 16, 17, Salt Lake City 18-20.

KIDNAPPED: Waltham, Mass., Oct. 13, Exeter, N. H., 14, Laconia 15, Amesbury, Mass., 16, Marlboro 17.

KATIE EMMETT: Milwaukee, Wis., Oct. 11-17, Oshkosh 18, Winona 20, Appleton 21, Janesville 22, Rockford, Ill., 23, Elgin 24, Chicago, Ill., 26-31.

KEEP IT DARK: Pine Bluff, Ark., Oct. 12, Hot Springs 14, Fort Smith 15, Springfield, Mo., 16, Fort Scott, Kans., 17, Kansas City, Mo., 18-24, Leavenworth, Kans., 26, St. Joseph, Mo., 27, Omaha, Neb., 28.

KATE MORTIMER: Pulaski, Tenn., Oct. 12-17, Hopkinsville, Ky., 19-24, Nashville, Tenn., 26-31.

KINDERGARTEN: Luzerne, Pa., Oct. 12, Lykens 15, Ashland 16, Shamokin 17.

LATEST FAD: Worcester, Mass., Oct. 13, Salem 14, Lynn 15, Manchester, N. H., 16, Orange, Mass., 17.

LOTTIE WILLIAMS: Oneonta, N. Y., Oct. 12, Oswego 14, Norwich 15, Cortland 16, Corning 17, Canandaigua 19, Batavia 20, Albion 21, Niagara Falls 22, Medina 23, Chicago, Ill., 25-31.

LEWIS MORRISON: St. Joseph, Mo., Oct. 13, Atchison, Kans., 14, Kansas City, Mo., 15-17, Little Rock, Ark., 19, Tyler, Tex., 20, Dallas 21, 22, Fort Worth 23, 24, San Antonio 26, Austin 27, Brenham 28, Galveston 29, Houston 30, 31.

LEONORA E. LANE: Chillicothe, Mo., Oct. 12-17.

LILLIAN COWLEY: Philadelphia, Pa., Oct. 12-17.

LITTLE GOLDIE: Chicago, Ill., Oct. 12-17, La Porte, Ind., 19, Michigan City 20, Coldwater, Mich., 21, Ada 22, Ann Arbor 23, Ypsilanti 24, Sandusky, O., 26, Tiffin 27, Carey 28, Findlay 29, Kenton 30, Marion 31.

LYCEUM THEATRE (Frohman's): Philadelphia, Pa., Oct. 5-17, Boston, Mass., 19-Nov. 1.

LIMITED MAIL: Hornellsville, N. Y., Oct. 13, Binghamton 14, Wilkesbarre, Pa., 15, Scranton 16, 17, Allentown 19, Easton 20, Reading 21 Lebanon 22, Harrisburg 23, Trenton, N. J., 24, Philadelphia, Pa., 26-31.

LAST DAYS OF POMPEII: Danville, Va., Oct. 14, Winston, N. C., 15, Greensboro 16, Durham 17, Raleigh 19, 20, Goldsboro 21, Fayetteville 22, Charleston, S. C., 23-24.

LITTLE NUGGET: Millerstown, Pa., Oct 13, Sunbury 14, Lebanon 15, Harrisburg 16, 17, Shamokin 19, Mt. Carmel 20, Ashland 21, Girardville 22, Shenandoah 23, Danville 24, Bloomsburg 26, Freeland 27, Hazleton 28, Mahanoy City 29, Lansford 30, Tamaqua 31.

LITTLE LORD MCELROY: Scranton, Pa., Oct. 11, 12, Carbondale 13, Honesdale 14, Stroudsburg 17.

LILLIAN LEWIS: Denver, Col., Oct. 12-17, Laramie, Wyo., 19, Rollings 20, Rock Springs 21, Evanston 22, Park City, Utah, 23, Ogden 24, San Francisco, Cal., 26-Nov. 7.

LIZZIE EVANS: New Haven, Conn., Oct 15, 16.

LOST IN NEW YORK: Milwaukee, Ill., Oct. 12-17.

LATER ON: Minneapolis, Minn., Oct 12-17.

LITTLE LORD FAUNTLEROY: St. Paul, Minn., Oct. 12-17, Minneapolis 19-24.

MUGGS' LANDING (No. 1): Mansfield, O., Oct. 12, Tiffin 14, Defiance 15, Lima 16, Findlay 17, Kenton 19.

MILE A MINUTE: Portland, Me., Oct. 12-14, Bangor 15-17, Lewiston 19-21, Lawrence, Mass., 22-24.

MR. POTTER OF TEXAS: Minneapolis, Minn., Oct. 11-17, St. Paul 18-24.

MADAME MODJESKA: Fall River, Mass., Oct. 13, Brockton 14, New Bedford 15, Worcester 17, Philadelphia, Pa., 19-21, Boston, Mass., 26-Nov. 7.

MCCARTHY'S MISHAPS: Chippewa Falls, Wash., Oct. 13, Durand 14, Wabasha, Minn., 15, Alma 16, Galesville 17.

MR. WILKINSON'S WIDOWS: Quincy, Ill., Oct. 13, Burlington, Ia., 14, Decatur, Ill., 15, Fort Wayne, Ind., 16, Terre Haute 17, Evansville 19, Nashville, Tenn., 22-24, Memphis 25, 26, Vicksburg, Miss., 29, Jackson 30.

MONEY MAD: Philadelphia, Pa., Oct. 12-17, Pittsburg 19-24, Louisville, Ky., 26-31.

MARIE HUBERT FROHMAN: Albany, N. Y., Oct. 12-14, Troy 15-17, Cohoes 19, 20, Johnstown 21, Utica 22, 23, Rome 24, Ilion 26, Little Falls 27, Watertown 28, Carthage 29, Cortland 30, Corning 31, Ithaca Nov. 2.

MISS EASTLAKE: Troy, N. Y., Oct. 13, 14 Glen Falls 15, Utica 16, Binghamton 17, Albany 19-21, Buffalo 22-24, Cincinnati, O., 26-31.

MATTIE VICKERS: Plattsmouth, Neb., Oct. 13, Council Bluffs, Ia., 14, Sioux City 15-17.

MR. BARNES OF NEW YORK: Montreal, P. Q., Oct. 12-17.

MCKANLASS COMEDY: Mandon, No. Dak., Oct. 11.

MYLES FAHD: Canton, O., Oct 13.

MAUD ATKINSON: Cape Girardeau, Mo., Oct. 12 17.

MR. AND MRS. KENDAL: New York city Oct. 12 11.

MAY HENDERSON: Warren, Pa., Oct. 14, Niles, O., 14, Ravenna 15, Akron 16, Canton 17, Columbus 19-21.

MORA WILLIAMS: Fitchburg, Mass., Oct. 12-17, Nashua, N. H., 19-24.

MOUNTAIN KING: Chicago, Ill. Sept. 27-Oct. 17.

MINNIE SEWARD: Urichsville, O., Oct. 13, 14, Wellsburg, W. Va., 17.

MR. WILKINSON'S WIDOWS: Brooklyn, N. Y., Oct. 12-17.

MARIE WAINWRIGHT: New York city Sept. 7—indefinite.

MINNA GALE: Duluth, Minn., Oct. 13, West Superior, Wis., 14, Chippewa Falls 15, La Crosse 17, Janesville 17.

MY JACK (Walter Sanford's): New York city Oct 12-24, Montreal, P. Q., 26-31.

MAUDE GRANGER: Parker's Grove, Ky., Oct. 13, Jackson, Tenn., 14, Memphis 15-17, New Orleans, La., 19-24.

MULDOON'S PICNIC UP TO DATE: Barrow-on-Furness, Eng., Oct. 12-17, Dumfries 19-24.

MADAME JANAUSCHEK: Huntingdon, Pa., Oct. 13, Phillipsburg 14, Braddock 15, Zanesville, O., 16, Circleville 17, Cincinnati 19-24, Hamilton 26, Middletown 27, Xenia 28, Bucyrus 29, Mt. Vernon 30, Newark 31.

MEN AND WOMEN: Boston, Mass., Oct. 5-Nov. 7

MEN AND WOMEN: Terre Haute, Ind., Oct. 12, Evansville 14, Louisville, Ky., 15-17.

MIDNIGHT ALARM: Pearson's: Philadelphia, Pa., Oct. 12-17, Brooklyn, N. Y., 19-24, New Haven, Conn., 26-28.

MASTER AND MAN: Baltimore, Md., Oct. 12-17, Washington, D. C., 19-24, Newark, N. J., 26-31.

MARGARET MATHER: Providence, R. I., Oct. 12-17, Hartford, Conn., 19, 20, New Haven 21, Bridgeport 22, 24.

MILTON NOBLES: Westfield, Mass., Oct. 13, Hoosick Falls, N. Y., 14, Woonsocket, R. I., 15, Newport 16, Plymouth, Mass., 17, Fall River 19, Lynn 20, 21, Salem 22, Portsmouth, N. H., 23, Milford, Mass., 24.

MCKENNA'S FLIRTATION: St. Louis, Mo., Oct. 11-17, Louisville, Ky., 19-24, St. Louis, Mo., 26-31.

MAGGIE MITCHELL: Brooklyn, E. D., Oct. 12-17.

NAT C. GOODWIN: Spokane Falls, Wash., Oct. 12, 13, Ogden, Utah, 15, Salt Lake City 16, 17, Aspen, Col., 19, Leadville 20, 21, Pueblo 22, 23, Colorado Springs 24, Denver 26-31.

NIOBE: New York city Aug. 31—indefinite.

NIOBE, No. 2: Haverhill, Mass., Oct. 13, Chelsea 14, Medford 15, Waltham 16.

NATURAL GAS: Pittsburg, Pa., Oct. 12-17.

N. S. WOOD: Chicago, Ill., Oct. 12-17.

NEW YORK THEATRE (Griffith's): Brandstown, Ill., Oct. 12-14, Taylorville 15, Decatur 16, Taylorville 17.

NEFF COMEDY: Mulvane, Kans., Oct. 13, Harper 14-16.

NEW YORK THEATRE: New York city Aug. 31—indefinite.

NIOBE, No. 2: Haverhill, Mass., Oct. 13, Chelsea 14, Medford 15, Waltham 16.

NATURAL GAS: Pittsburg, Pa., Oct. 12-17.

N. S. WOOD: Chicago, Ill., Oct. 12-17.

NEW YORK THEATRE (Griffith's): Brandstown, Ill., Oct. 12-14, Taylorville 15, Decatur 16, Taylorville 17.

NEFF COMEDY: Mulvane, Kans., Oct. 13, Harper 14-16.

NOSS JOLLITIES: Barnesville, Minn., Oct. 13, Crookston 14, Grafton, No. Dak., 15, Winnipeg, Man., 16, 17, Grand Forks, No. Dak., 19, Fargo 20, Jamestown 21, Bismarck 22, Glendive 23, Billings, Mont., 24, Livingston 26, Bozeman 27, Helena 28, 29, Butte City 30, 31.

NELLIE MCHENRY: Chicago, Ill., Oct. 11-17, Columbus, O., 18-24, Cleveland 26-28, Detroit, Mich., 29-31.

NEW YORK THEATRE (Hunt's): Elk Garden, W. Va., Oct. 12-17, Frostburg, Md., 19-24.

ONE OF THE FINEST: Peterboro, Ont., Oct. 13, Brantford 14, St. Thomas 15, Chatham 16, Sarnia 17.

OLD, OLD STORY: Leavenworth, Kans., Oct. 13, Atkinson 14, Topeka 15, St. Joseph, Mo., 16, 17, Kansas City 19-24.

OLIVER D. BYRON: York, Pa., Oct. 13, Wilmington, Del., 14, Newark, N. J., 15-17, New York city 19-24, Worcester, Mass., 26, 27, Fall River 28, New Bedford 29, Lowell 30, Haverhill 31.

OLD HOMESTEAD: Boston, Mass., Sept. 14—indefinite.

OLE OLSON: Grand Rapids, Mich., Oct. 11-17.

OUR GERMAN WARD: Natchez, Miss., Oct 12, Vicksburg 13, 14, Monroe, La., 15, 17, Shreveport 18, 20, Homer 21-25.

OLIVER COMEDY: Emporia, Kans., Oct. 13.

OH, WHAT A NIGHT: Dayton, O., Oct. 12, Hamilton 13, Aurora 14,

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820 FURRIERS 1891

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THE BURGLAR: Cleveland, O., Oct. 12-17, Grand Rapids, Mich., 19-24, Chicago, Ill., 26-Nov. 7.
TEXAS STEER: Washington, D. C., Oct 12-17, Brooklyn, N. Y., 19-24.
THOS. W. KEENE: Missoula, Mont., Oct. 13, Spokane Falls, Wash., 14-17, No. Yakimo 19, Ellensburg 20, Seattle 21-22.
THE VENDETTA: Richmond, Va., Oct. 13, Alexandria 14, Martinsburg, W. Va., 15, Cumberland, Md., 16, Johnstown, Pa., 17, Altoona 19, Harrisburg 20, 21, Chester 22, Wilmington, Del., 23, 24, Philadelphia, Pa., 26-31.
TWO SISTERS: Chester, Pa., Oct. 13, Lancaster 14, Allentown 15, Hazleton 16, Wilkesbarre 17, Carbondale 18, Scranton 20, Pittston 21, Reading 22, Pottstown 23, Norristown 24, Paterson, N. J., 26-28, Hoboken 29-31.
TWO JOHNS: Montreal, P. Q., Oct. 12-17.
THE POSTMASTER: Norwark, O., Oct. 12 14, Nourseville 15-17
THE PRESIDENT: San Francisco, Cal., Oct. 19-24, Oakland 26, 27 San Jose 28, Marysville 29, Chico 30, Red Bluff 31.
TEN NIGHTS IN A BAR-ROOM: Elmlenton, Pa., Oct. 13, East Brady 14.
TWO OLD CRONIES (Anderson's): New York city Oct. 12-17.
THAT WOMAN: Flint, Mich., Oct. 13, Ann Arbor 14, Warsaw 15, Iona 16, Grand Haven 17, Milwaukee, Wis., 18-24.
TRIP TO CHINATOWN: St. Louis, Mo., Oct. 11-17, Louisville, Ky., 19-21, Indianapolis, Ind., 22-24, Cincinnati, O., 26-31.
THERESA NEWCOMB: Shenandoah, Pa., Oct. 12-14, Tamaqua 15-17, Mahanoy City 19-21, Williamsport 22-24, Scranton 26-31.
THOMAS E. SHEA: New Bedford, Mass., Oct. 12-14, Fall River 15-17, Brockton 18-21, Waltham 22-24.
THE STOWAWAY: Madison, Wis., Oct. 13, Oshkosh 14, Wausau 15, Eau Claire 16, Chippewa Falls 17, St. Paul, Minn., 18-24, Indianapolis 26-31.
THE MERCHANT: Cleveland, O., Oct. 12-17, Providence, R. I., 19-21, Worcester, Mass., 22, Brockton 23, New Bedford 24, Boston 26-Nov. 7.
TOM SAWYER (Burton's): Wilson, N. C., Oct. 13, Selma 14, Raleigh 15, Goldsboro 16, Fayetteville 17, Charlotte 19, Waynesboro 20, Columbia, S. C., 21, Newburg 22, Lawrenceburg 23, Greenville 24, Spartanburg 26.
TWO OLD CRONIES (Wills'): Chicago, Ill., Oct. 12-17, Toledo, O. 19-24
TRUE IRISH HEARTS: Toronto, Ont., Oct. 12-17.
THE HUSTLER: Visalia, Cal., Oct. 14, Fresno 15, Stockton 16, Sacramento 17, Ogden, Utah, 19, 20, Park City 21, Salt Lake City 22-24, Provo 26, Aspen, Col., 27, Salida 28, Colorado Springs 30.
TWELVE TEMPTATIONS: Louisville, Ky., Oct. 13, Lexington 14, Columbus, Ind., 15, Indianapolis 16, 17, Anderson 19, Fort Wayne 20, Lima, O., 21, Dayton 22, Springfield 23, Hamilton 24, Cincinnati 26-31.
THERMIDOR: New York city Oct. 5-Nov. 14
TWO IRISH CUCKOOS: Georgetown, Mass., Oct. 13, Lawrence 14, Merrimack 15, Newmarket, N. H., 16, Dover 17.
U AND I (Cronin's): Shreveport, La., Oct. 13, Monroe 14, Pine Bluff, Ark., 15, Hot Springs 16, Little Rock 17.
UNCLE TOM'S CABIN (Middaugh): Moorehead, No. Dak., Oct. 13, Casselton 14, Jamestown 15, Bismarck 16, Mandan 17.
U AND I (Kelly's): Cincinnati, O., Oct. 11-17
UNCLE ISAAC: Philadelphia, Pa., Oct. 12-17, Baltimore, Md., 19-24, Wilmington, Del., 26-28.
UNCLE HIRAM: Murfreesboro, Tenn., Oct. 13, Russellville, Ky., 14, Hopkinsville 15.
ULLIE AKERSTROM: Titusville, Pa., Oct. 13, Corry 14, Franklin 15-17, Detroit, Mich., 19-24, Toledo, O., 26-31.
WAITE COMEDY: Kittanning, Pa., Oct. 12-17, Titusville 19-24.
WHITE SLAVE: Chicago, Ill., Oct. 12-31.
WORLD AGAINST HER (Agnes Wallace-Villa): Rochester, N. Y., Oct. 12-17, Syracuse 19-24.
W. J. SCANLAN: New York city Sept. 28—indefinite.
WORK AND WAGES: Jersey City, N. J., Oct. 12-17, Paterson 19-21, Hoboken 22-24 Danvers, Conn., 26, Waterbury 27, Worcester, Mass., 28, New Britain, Conn., 29, Worcester, Mass., 30, 31.
WORLD (J. Z. Little's): Ashland, Pa., Oct. 13, Girardville 14, Bloomsburgh 15, Plymouth 16, Pittston 17, Forest City 19, Susquehanna 20, Binghamton, N. Y., 21, Elmira 22, Corning 23, Batavia 24, Buffalo 26-28
WOLF'S WEDDING: Newburg, N. Y., Oct. 13, Poughkeepsie 14, Albany 15-17, Cincinnati, O., 19-24
WALKER WHITSIDE: Elwood, Ind., Oct. 13, Hartford City 14, Wabash 15, 16, Valparaiso 17, Minneapolis, Minn., 19-24
WILBUR DRAMATIC: Aspen, Col., Oct. 13, 14, Greenwood Springs 15-17, Grand Junction 19-24.
YON YONSON: Grand Forks, No. Dak., Oct. 13, Fargo 14, Helena, Mont., 16, 17, Butte 19-21, Missoula 22, Spokane Falls, Wash., 23, 24.

OPERA AND CONCERT.

AGNES HUNTINGTON OPERA: Baltimore, Md., Oct. 12-17, Washington, D. C., 19-24.
ANTON SEIDL CONCERT: Philadelphia, Pa., Oct. 19-24.
ANNANDALE-HAMILTON OPERA: Hamilton, Ont., Oct. 13, 14, London 15-17.
AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.
BOSTONIANS: New York city Sept. 28—indefinite.
BAKER OPERA (A): New Haven, Conn., Oct. 12-17, Pittsfield, Mass., 19-24.
CALIFORNIA OPERA: New Orleans, La., Oct. 12-17.
CARLETON OPERA: Springfield, O., Oct. 13, Richmond, Ind., 14, Indianapolis 15-17.
CORINNE OPERA BURLESQUE: Brooklyn, N. Y., Oct. 12-17.
DUFF OPERA: Indianapolis, Ind., Oct. 12-14.
DE WOLF HOPPER OPERA: Boston, Mass., Oct. 12-17, Philadelphia, Pa., 26-Nov. 7.
DESHON OPERA: Brainerd, Minn., Oct 13, 14, St. Cloud 15-17, Eau Claire, Wis., 19-24.
EMMA JUCH OPERA: Buffalo, N. Y., Oct. 13, 14, Toronto, Ont., 15-17, Detroit, Mich., 19-21, Cleveland, O., 22-24, Bay City, Mich., 26, East Saginaw 27, Grand Rapids 28, Indianapolis, Ind., 29, 30, Evansville 31.
FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.
HESS OPERA: Chicago, Ill., Aug. 28—indefinite.
IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.
LITTLE TYCOON OPERA: Brooklyn, N. Y., Oct. 12-17, Baltimore, Md., 19-24, Richmond, Va., 26-29, Charleston, W. Va., 30, 31.
MILTON ADGER OPERA: Lowell, Mass., Oct. 12-17, New Bedford 19-24, Portland, Me., 26-31.
MINNIE HAUK GRAND OPERA: Cincinnati, O., Oct. 12-17, St. Louis, Mo., 19-24, Pittsburg, Pa., 26-31.
MARIE GREENWOOD OPERA: Hopkinsonville, Ky., Oct. 13, Cairo, Ill., 14, Paducah, Ky., 15, 16, Brownsville, Tenn., 17, Memphis 19-21.
MCGIBENY FAMILY CONCERT: Concord, N. H., Oct. 14, Newport 15, Claremont 15, Lebanon 16, St. Royalton, Vt., 17, Montpelier 18, Winooski 19, St. Albans 21, Swanton 22.
NIGHT IN VENICE: Philadelphia, Pa., Oct. 19-24
OLIDE MUSIN CONCERT: Brooklyn, N. Y., Oct. 13, Rahway, N. J., 20, Brooklyn, N. Y., 21, Plainfield, N. J., 22, Springfield, Mass., 23, Fitchburg 24, Portland, Me. 26, Keene, N. H., 27, Plattsburg, N. Y., 28, Malone 29.
POLLARD'S CONCERT: Carabon, Me., Oct. 13, Presque Isle 14.
PEARL OF PEKIN: Hamilton, Ont., Oct. 13, London 14, Chatham 15, St. Catharines 16, Brantford 17.
PAULINE HALL OPERA: Lexington, Ky., Oct. 13, Dayton 14, Columbus 15-17, Youngstown 18, Warren 20, Erie, Pa., 21, Buffalo 22-24.
REEVES' OPERA BOUFFE: Mt. Sterling, Ky., Oct. 12, Paris 14, Owensboro 16, Henderson 17, Clarksville, Tenn., 19, Bowling Green, Ky., 21, Lebanon, Tenn., 23, Murfreesboro 24, Memphis 26-31.
SINDBAD: San Francisco, Cal., Sept. 26 Oct. 24.
SHIP AHOY: Boston, Mass., Oct. 12-17.
SEA KING: Roanoke, Va., Oct. 13, Knoxville, Tenn., 14, Chattanooga 15, Birmingham, Ala., 16, 17, Atlanta, Ga., 19, 20, Augusta 21, Charleston, S. C., 22, Savannah, Ga., 23, 24, Macon 26, Columbus 27, Selma, Ala., 28, Montgomery 29.
TAR AND TARTAR: Pittsburg, Pa., Oct. 12-17, Chicago, Ill., 19-31.
WILBUR OPERA: Cincinnati, O., Oct. 12-17.

VARIETY AND BURLESQUE.

BILLY LESTER'S SPECIALTY: Harlem, N. Y., Oct. 12-17, Paterson, N. J., 19-24
BOSTON NOVELTY: Louisiana, Mo., Oct. 13, Quincy, Ill., 14, Galesburg 15, Champaign 16, Peru, Ind., 17.
CREOLES (Bert's): Milwaukee, Wis., Oct. 11-17.
CREOLE BURLESQUE: Milwaukee, Wis., Oct. 12-17.
CARMENCITA: St. Paul, Minn., Oct. 12-17.
CITY CLUB: Albany, N. Y., Oct. 12-17, Philadelphia, Pa., 19-24.
EMILY ZOLA: Chicago, Ill., Oct. 4-24.
FRENCH FOLLY BURLESQUE: Buffalo, N. Y., Oct. 12-17, Albany 17-24, New York city 26-31.
FAY FOSTER BURLESQUE: Chicago, Ill., Oct. 12-17, Detroit, Mich., 19-24, Grand Rapids 26-31.
GRIEVES BURLESQUE: Hoboken, N. J., Oct. 12-17.
GUS HILL: Pittsburg, Pa., Oct. 12-17, Cincinnati, O., 19-24.
GILLETTE'S WORLD OF WONDERS: Paterson, N. J., Oct. 12-17.
HOWARD ATHENÆUM: Philadelphia, Pa., Oct. 12-17, Pittsburg 19-24.
HENRY BURLESQUE: Chicago, Ill., Oct. 11-25, Detroit, Mich., 26-31.
HARRY KERNELL: New York city Oct. 12-17, Boston, Mass., 19-24.
IVANHOE BURLESQUE: Philadelphia, Pa., Oct. 12-17.
LILLY CLAY GAIETY: Troy, N. Y., Oct. 12-14, Albany 15-17, Montreal, P. Q., 19-24.
LOUIS VERANDE VAUDEVILLE: Quebec, P. Q., Oct. 12-17.
LONDON GAIETY GIRLS: Omaha, Neb., Oct. 12-17.
MAY RUSSELL BURLESQUE: Troy, N. Y., Oct. 12-17, Philadelphia, Pa., 19-24, Paterson, N. J., 26-31.
MAY HOWARD BURLESQUE: Philadelphia, Pa., Oct. 12-17.
NELSON'S WORLD: Newark, N. J., Oct. 12-17.
NIGHT OWLS: New York city, Oct. 5-17.
PARISIAN FOLLY: Cincinnati, O., Oct. 12-17, Louisville, Ky., 19-24, Memphis, Tenn., 26-31.
REILLY AND WOOD'S SPECIALTY: Brooklyn, N. Y., Oct. 12-17, New York city 19-22, Albany 26-31.
RENTZ SANTLEY BURLESQUE: Bangor, Me., Oct. 13, Lewiston 14, Portland 15, 16, New York city 19-31.
ROSE HILL FOLLY: Cleveland, O., Oct. 12-17.
SAM DEVARE: New York city Oct. 12-17.
TURNER'S ENGLISH GIRLS: Detroit, Mich., Oct. 12-17.
TONY PASTOR'S SPECIALTY: Washington, D. C., Oct. 12-17, Baltimore, Md., 19-24, New York city 26—indefinite.
VICTOR VAUDEVILLE: Chicago, Ill., Oct. 12-Nov. 1.
VAIDIS SISTERS: Philadelphia, Pa., Oct. 12-17.
WHALLEN AND MARTELL: Indianapolis, Ind., Oct. 12-17, Louisville, Ky., 19-24, Columbus, O., 26-31, Pittsburg, Pa., Nov. 2-7.
WEBER AND FIELD'S: Brooklyn, E.D., Oct. 12-17.
WILLIAMS AND ORR: Cincinnati, O., Oct. 12-17.

MINSTRELS.

AL. G. FIELD: Oil City, Pa., Oct. 13, Warren 14, Titusville 15, Jamestown, N. Y., 16, Bradford, Pa., 17, Hornellsville, N. Y., 19, Elmira 20, Auburn 21, Corning 22, Binghamton 23, Ithaca 24.
ARLINGTON: Pittston, Pa., Oct. 13, Bloomsburg 14, Nanticoke 15, Kingston 19, Tunkhanneck 20.
BEACH AND BOWER: San Marco, Tex., Oct. 13, Taylor 14, Temple 15, Lampasas 16, Belton 17.
BURT SHEPARD: Canton, O., Oct. 12, Akron 13, Ravenna 16, Alliance 17, Salem 18, Leconia 20, Meadville, Pa., 21, Corry 22, Warren 23, Oil City 24, Newcastle 26, Beaver Falls 28.
CLEVELAND'S EIFFEL TOWER: New Orleans, La., Oct. 12-17.
CLEVELAND'S GREATEST EFFORT: Butte, Mont., Oct. 15-17.
CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.
EMERSON: Eau Claire, Wis., Oct. 13, Mankato, Minn., 14, Lincoln, Neb., 15, Topeka, Kans., 16.
GEORGE WILSON: New Orleans, La., Oct. 10-17, Galveston, Tex., 19, 20, Houston 21, Brenham 22, Austin 23, San Antonio 24, 25, Waco 26, Fort Worth 27, Dennison 28.
GORMAN BROTHERS: Chicago, Ill., Oct. 12-24.
GEORGE THATCHER: New York city Oct. 5-17.
GOODYEAR, ELITCH AND SCHILLING: Port Townsend, Wash., Oct. 13, Victoria, B. C., 14, Vancouver 15.
HICKS AND SAWYER: Arkansas City, Kans., Oct. 13, Wichita 15, Anthony 17.
HI HENRY: Adams, Mass., Oct. 13.
LEW DOCKSTADER: Orange, N. J., Oct. 13, Trenton 14, Wilmington, Del., 15, Lancaster, Pa., 17, Reading 19, Scranton 20, Wilkesbarre 21, Williamsport 22, Altoona 23, Johnstown 24, McKeesport 25.
PRIMROSE AND WEST: Cincinnati, O., Oct. 12-17, Columbus 18, 19, Dayton 20, Indianapolis, Ind., 21, Terre Haute 22, Decatur, Ill., 23, Springfield 24, St. Louis, Mo., 25-31.

CIRCUSES.

ADAM FOREPAUGH: Fort Worth, Tex., Oct. 13, Denison 14, Greenville 15, Dallas 16, Waco 17, San Antonio 19, Austin 20, Brenham 21, Galveston 22, Houston 23, Palestine 24, Shreveport, La., 26.
BARNUM AND BAILEY: Philadelphia, Pa., Oct. 12-24.
GORDON AND BELMONT: Brockton, Ont., Oct. 13, 14, Harley 15, 16, Hamilton 17.
HARRIS: Huntsville, Ala., Oct. 13, Gurley's 14, Scottsboro 15, Stevenson 16, Chattanooga, Tenn., 17.
SPARK AND ALLEN: Duquesne, Pa., Oct. 13

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YORKSHIRE LASS, CLITO.
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WALLACE AND CO.: Salem, Ill., Oct. 13, Washington, Ind., 14, Brownston 15, Seymour 16.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Paterson, N. J., Oct. 13, Matteawan, N. Y., 14, 15, Waterbury, Conn., 17, 18, Providence, R. I., 19-24.
HEWETT MUSKETEERS: San Angelo, Tex., Oct. 13, Ballinger 14, Brownwood 15, Goldthwaite 16, Lampasas 17, Belton 19, Moody 20.
MRS. GEN. TOM THUMB: Harrodsburg, Ky., Oct. 13, Nicholasville 14, Mt. Sterling 15, Catlettsburg 16, Huntington, W. Va., 17.
PROF. HERRMANN: Atlanta, Ga., Oct. 13, Augusta 14, Charleston, S. C., 15, 16, Savannah, Ga., 17, Americus 19, Macon 20, Columbus 21, Selma, Ala., 22, Montgomery 23, New Orleans, La., 24-31.
W. W. DAYTON: Derry Depot, N. H., Oct. 13, Goffstown 14, 15.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on proper written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded from this list

Archer, H.
Arthur, Julia
Atkinson, Earl
Arbuckle, Maclyn
Ackland, Phyllis
Bassett, Russell
Booth, Edwin
Belgarde, Adele
Boice, Rawdon
Buchanan, A. F.
Bradley, Geo.
Binen, Joseph
Blodgett, Sheridan
Breyet, Mary
Browne, James
Brady, J. A.
Brown, J. H.
Banners, M.
Bloodgood, Harry
Bevan, T. W.
Cheeley, Wm. S.
Carle, Alice
Campbell, Robert
Casperuse, Paul
Clinges, Verner
Colman, F. L.
Creighter, Geo. Fitz
Chidley, Sydney
Currie, W. H.
Cushman, Gwynne,
Cummings, Ellen
Calder, Louise
Dungan, Chas. W.
Donnelly and Girard
Dixon, Maude
Downie, Donald
Dockstader, Lew
DeRyther, Mrs. J. A.
DeVino, Signor
Eyre, Sophie
Edwards, Henry
Ellis, H. Wagne
Emmett, H. W.
Eagle, Oscar
Fossette, Emma
Fisch, Bertha
Friend, Evelyn
Ferguson, Mattie
Gilmore, J. H.
Gray, F. C.
Grey, Geo. S.
Gilmaine, C. P.
Gray, Annie
Gollan, Campbell
Grau, Jules
Golden, Richard
Harcourt, Wm.
Barcross, J. W.
Huntington, George
Hartman, Ferris
Hamburg, W. S.
Henderson, A. J.
Harwood, H. W.
Hamilton, Ray
Hayden, Martin
Jarvis, Lee
Johan, Francis
Jackson, Harry J.
King, F. H.
Kahn, Gustave
Kent, Chas.
Keenan, J. F.
Knight, Geo. S.
Lynch, Mark
Leonard, Mattie
Lawrence, Lillian
Meade, F. Gordon
Mgr. Ye Cault Opera Co
Mgr. After 20 Years
Milliken, Col. James
Merton, Adelaide
Mgr. Bella Adelphi
McCarthy, Dan.
Martin, Mike
M. Dowell, Harry
Nicodemus, H. I.
Ormonde, Fred
Odell, Maude
Pinon, Augustus
Perkins, Wm. S.
Radcliffe, Minnie
Rareshide, Geo. H.
Richardson, Lillian
Stahl, Wm. H.
Sprague, E. K.
Stirling, Harry
Suttons, The
Studley, J. B.
Smith, C. L.
Seeley, J. Son
St. Clair, W. S.
Shine, Giles
Steiner, Emma
Thayer, Roy
Treadwell, Lizzie
Underwood, A. R.
Vassar, Queen
Vroom Edward
Vance, Annette
Van Tassel, Cora
Wareham, Harry A.
Wells, Walter
Whirlbey, White
Williams, Odell
Wilson, A. J.
Wagner, F.
Webb, Edward
Xavier, Francois

THE programmes of Harry Lacy's Jack Royal production bear a somewhat singular "special notice." It says, "This play begins in the orchestra." But you read on and learn that it means that Jesse Williams' "92d Regiment Overture" precedes the raising of the curtain.

NOT ON THE PROGRAMME.

An incident not on the bills was enacted behind the scenes the other evening during the performance of George C. Staley in A Royal Pass, when the company were filling an engagement at East St. Louis. Shortly before the railroad scene, while the two big locomotives stood puffing and ready for action, an inquisitive stagehand became possessed with the desire to see "how the thing worked" and pulled back the throttle to see what it would do. Whiz! bang! and away flew the engine across the stage at full speed. Actors, stagehands, scenery and stage braces went flying. The locomotive did not get far on its runaway flight, however, as the master machinist of the company was aboard almost before it started and by reversing the lever stopped the engine, but the scare the "grips" and supers got *will* probably induce them to seek some other vocation in life. Undoubtedly the locomotive race is creating a sensation. Manager Parker writes that business is splendid and the treatment the attraction is getting from the press is most satisfactory to Mr. Staley and himself. Mr. Parker received a very complimentary letter from Manager Frank McKee, of the Hoyt and Thomas' forces, who saw the performance not long since. Mr. McKee writes: "My Dear Parker: I witnessed Mr. Staley's performance of the Royal Pass last Sunday night, and I want to say that the railroad scene in the third act is the greatest mechanical effect I have seen on the stage. Yours very truly,
FRANK McKEE."

Vestibuled LIMITED.
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NEW YORK AND CHICAGO

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Arrive at Cleveland, next day ..... 10.05 A. M.
Arrive at Chicago, next day ..... 9.00 P. M.
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EAST BOUND:
Leave Chicago, every day ..... 10.15 A. M.
Via Chic. & Atl. Ry.
Leave Cleveland, every day ..... 8.25 P. M.
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The original "Sweetie" in The Patrol. En route

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HER LETTER.

Did you expect an answer back,
To that loving letter you signed "Your Jack"
"Ever your Jack," I think you said,
And I really had to smile as I read;
For my memory flew o'er a backward track
When I saw that loving "ever your Jack."

For 't was only the year before we met
You wrote the same to the little soubrette,
The saucy soubrette, with sunny hair,
Who had caught your heart in its golden snare.
At least, indeed, you told her so—
In several pages of rhythmic flow.
Did *she* send you an answer back?
Confess now, Jack!

And the year before, I think—I forget—
'Twas the juvenile lady in Strangers Yet,
Or some such play, I've forgotten the name.
But 'twas the juvenile lady, all the same.
She was an angel in earthly guise,
And you found your heaven within her eyes.
That was the language I think you chose.
(I've forgotten your metaphor on her nose)
And you worshiped—how *long* I cannot tell—
But you *worshiped*, that I know full well.
Where are the answers *she* sent back,
Where are they, Jack?

And now you have written the tale again,
Only, I judge, with a better pen.
For your writing is plainer than in the three
The juvenile lady showed to me.
And you've got some phrases neat and new,
And "brown eyes" have changed to "gentian blue."
And you steer in safety over the rocks
Of simile when you mention my locks,
And you've loved me *only* all the while,
And you only live in the light of my smile.
It is very pretty, it is, I confess,
This old, old love in a new, new dress.
But—do you expect an answer back,
Oh, do you Jack?

EILEEN MORETTA.

UP AT OUR FLAT.

"You're looking decedly blue, Jack. What's the matter?"

"If six stage-managers, three musical directors, two four-hour rehearsals and nothing to eat isn't enough to make a fellow look blue, I should—"

"Well, well. You have my sympathy."

"Thanks. I wish I had your luck."

"The sympathy will last longer."

"Sympathy is becoming indigestible, your luck might prove a peptin."

"Speaking of peptin reminds me. How's the wife?"

"All right. Studying her part at the Branch."

"Needs strengthening, eh?"

"The part?"

"Both."

"What are you about?"

"Cooking a meal. While I'm roasting over this stove, tell me about the second act."

"I've cut out the long speech you wrote and twisted a rattling good one I found in 'Futility of Hard Work.' Eastside's book. Have you read it?"

"Do you put fat in the pan before you pour the omelet in?"

"No."

"I think so. Try it."

"Then I have given that entrance after the climax to Aspasia."

"Doesn't it make a splutter?"

"Yes. How long will it take to finish it?"

"Madison returns from Europe in a month. Oh, it will be ready in time. Think he'll produce it? He might hesitate at the length of the speeches. Having a hesitancy in his own speech will naturally make him feel kindly toward our play. The thing is to strike some string of vanity in a manager's heart first. The speeches, for instance, will strike home. Then there are just as many characters as people in his company. The likeness of each one is easily discernible in our characters. Kelcus has a moustache That may be uncommon for a Graeco-Roman, but novelty is the thing. With Kelcus it is a necessity. Then the name of his house is mentioned sixteen times in the dialogue and always respectfully. And last, but not least, we have just enough of 'that honey' to draw his bees."

"What have you done about the incidental music?"

"I spent the whole morning on it. For all Aspasia's entrances and exits I have the *andante un poco di moto* from Mascagni's work, and I'll use Lola's song for Kelcus' death scene. I've also used the Sinfonico for the organ alone."

"Do you refer to the Cavalleria Rusticana?"

"Certainly."

"Why, don't you know it belongs to Erronson? It will mean two years' litigation, my boy. For heaven's sake, don't work comic opera into a tragedy."

"It's melodramatic music."

"Can't be—they put it on at the Bungalow."

"Please don't interfere with the music. You admit that you don't know 'My Country 'tis of Thee' from 'God Save the—Steak.'"

"What's the matter with the steak?"

"The cat."

"What cat?"

"My dinner. Don't you see it licking its chops?"

"Kill it."

"No—on your life, no. It's my wife's mother's."

"There goes the blooming omelet."

"May all the curses of cursedom alight on—"

"Shut up. Come, let's go to see Shero."

"On an empty stomach? Never."

FWEYWONEKRO.

THE PHILADELPHIA DEAL.

Rich and Harris have secured the unfinished lease of the Walnut Street Theatre and a lease of the Park Theatre, in Philadelphia. The news leaked out prematurely last Friday, since which time the enterprising Boston firm have been receiving numerous congratulations.

There were several heavy bidders for the leases, but Rich and Harris, through their representative, Frank Howe, Jr., succeeded in persuading the Chestnut Street Trust Company, executors of the Fleischmann estate, to close with them. The theatres will pass into their control next week.

The deal for the Park was made on the basis of a rental of $15,000. The Walnut was secured by paying a bonus of $17,000. The unexpired lease of that house has two years more to run.

The Park was owned by Mr. Fleischmann, although Annie Pixley holds a $60,000 mortgage on the property. John S. Clarke, the comedian, owns the Walnut. The rent he receives for it is $25,000 a year. His interests in Philadelphia are looked after by Lawyer Charles K. Burns.

The Walnut will remain under the present able business management of E. P. Simpson, to whom is due credit for a large share of the popularity of that house, while the Park will probably be superintended by Mr. Frank Howe, Jr., its first manager, who is now the New York representative of Rich and Harris.

THE Man With a Hundred Heads is the title of a German comedy that has been secured by Charles Frohman for this country. In view of the multifarious enterprises which Mr. Frohman directs it is likely that the name appealed to his sympathy.

CUES.

IN Milwaukee they are considering the feasibility of presenting Wagner's operas during the World's Fair season. Angelo Neumann, of Prague, is the proposer.

A LETTER from a member of the touring Old Homestead company says that the piece has played to large business since its season opened. At Cleveland last week the business was very large.

IF newspaper criticisms are reliable, Jack Royal of the 92nd has made an immediate popular hit. There was scarcely a note of dissent concerning the production of Mr. Wheeler's play by Harry Lacy in Philadelphia.

THE smaller parts in The Dancing Girl at the Lyceum are played by well-known and experienced actors. H. W. Montgomery, W. H. Pope, Josephine Laurens, and Blanche Weaver all help to round out a cast that was selected with singular care.

OF Maude Granger's new play, Gabrielle, the newspapers speak encouragingly. It was unanimously commended by the dramatic writers of Columbus, O., the other day. The play was written by Ettie Henderson and Mathilde Estvan.

INCOG. has made a strong hit in 'Frisco, the home of its author.

W. H. GUNNING and Patrice, both of The Pair of Jacks company, were married at Akron, O., recently. Patrice is quite well known as a soubrette.

THE managers of the Margaret Fleming company, now appearing at Chickering Hall, in Boston, have offered a diamond scarf-pin as a prize to the Harvard student sending in the best criticism of the play.

EDMUND C. STANTON has accepted the honorable and lucrative post of cashier of the New York Life Insurance Company. This does not mean that Mr. Stanton relinquishes his connection with the Metropolitan Opera House. He retains the secretaryship of the Board of Directors.

AS constituted now the *Herald* dramatic staff consists of Mr. Melzer, critic; Mr. Miner, chief assistant; Mr. Binninger, "monsieur d'orchestre," and Mr. Weil, artist.

CORINNE is in Brooklyn this week. Her annual metropolitan engagement will be played at Jacobs', beginning next Monday.

THE MAID OF MANASSAS, a play by Webster C. Fulton, has been secured by Nana Phillips, who will produce it.

MR. SOTHERN'S trial matinee of a new play will come off a couple of weeks hence.

C. E. CALLAHAN has engaged C. A. Burt, late with Clara Morris' company, to act as business manager for Lizzie Evans in her new play, Prue, by Martha Morton.

JAMES CONNOR ROACH has changed the title of his new play from Rory O'Maley to Rory of the Hills. He is preparing for its production. He has secured backing.

JOSE KIRALFY returned from Europe on Thursday last. While abroad he arranged to present an historical spectacle at Olympia in London, and another in Madrid.

THE first of twenty regular Lenox Lyceum Sunday night concerts to be given during this season by Anton Seidl, will be on Oct. 18. At these concerts vocal and instrumental artists of reputation will be heard. The programmes, it is given out, will be both artistic and popular—a task.

TONY PASTOR requests THE MIRROR to say that George Beauchamp, from England, has the exclusive American rights to the song "Get Your Hair Cut." Mr. Pastor will protect Mr. Beauchamp's rights, and he cautions all persons against singing the song.

MESSRS. PALMER AND FROHMAN were wise selections to supervise the preliminaries of the great Actors' Fund Fair. They will both put a lot of energy into the project.

THE Meiningers will appear at the Thalia, after all. The Rosenfelds were unable to secure an uptown theatre.

JANE will run into next month at the Madison Square Theatre and then go to the new Columbia Theatre at Boston. A Trip to Chinatown will be its successor at the Madison Square.

THE volatile Sydney Rosenfeld invited about every man now living who has ever written a play to attend the last performance at the Star Theatre of The Club Friend. The list numbered Bronson Howard, Charles Gayler, H. P. Taylor, Augustin Daly, Herbert Hall Winslow, Estelle Clayton, Edgar Fawcett, and the contrasts of the other names were as striking.

IDA MAUSSEY, of the Fantasma company, who was taken ill during that company's engagement in Quincy, Ill., is reported as convalescent.

CORINNE'S engagement at Jacobs' Theatre is imminent, and Manager Jacobs is making elaborate preparations for the advent of his favorite star. Carmen Up to Date will be the production, with W. S. Daboll and Bernard Dyllyn in Corinne's support.

R. D. MACLEAN and his brother were in in New York for a few days last week, on business connected with settling up the estate of their father, who died recently. Mr. MacLean will appear at the Union Square Theatre Christmas week, and the two succeeding weeks. He will open in Shylock, following it with Spartacus and perhaps other plays in his tragic repertoire. Mr. MacLean is hearty and genial; magnificently built, with a fine voice and modest, courteous manners. He has fairly compelled recognition as a heroic star, encountering tremendous obstacles and courageously overcoming them. He and his co-star, Marie Prescott, lost money the first and second seasons of their undertaking, but last year they made a large sum of money, and although they have been out but one month this season, they are several thousands of dollars to the good on the new tour. Mr. MacLean says: "The Bible is the foundation of religion, and Shakespeare is the foundation of the stage. Take away the Bible and I would repudiate religion; take away Shakespeare and I would renounce the profession." Mr. MacLean started for his home in Virginia on Thursday night.

OUR correspondent at Keokuk, Ia., writes: "A number of so-called dramatic papers have sprung up like mushrooms in various parts of the country. They are small, obscure sheets, the sole object of whose existence is to obtain subscribers in return for credentials as correspondent. The slender expenses of these publications are paid, therefore, by such managers and companies as recognize their credentials. Managers are beginning to perceive the true inwardness of the nuisance and to discriminate. Manager Hughes, of the Keokuk Opera House, has resolved to recognize credentials only of papers of worth and influence like THE DRAMATIC MIRROR. A New York paper that he has not placed in this class appointed a correspondent in Keokuk, and the doorkeepers, acting under orders, refused him admission. The next week's copy of the paper contained a long article derogatory to Keokuk, the Opera House and Manager Hughes. The latter will not be driven from his position by such attacks, inspired by such motives, and he will continue to show every courtesy to the real dramatic papers while he protects himself and the companies playing at his house from the impositions of sheets that live on correspondents' subscriptions."

FROM THE ENGLISH STANDPOINT.

Editorial from the London Stage.

The lovers of comparisons will find a good deal of interesting reading in an interview with Mr A. Shaw Hall in THE NEW YORK DRAMATIC MIRROR, an interview on which an instructive sidelight or two may be thrown from an article on "The American Play" and another on "Parisian Dramatic Schools," appearing in the same journal. Mr Hall, a gentleman of position in New York, is also well known in the West-end, the dramatic affairs of which are familiar to him. Frank and full as it is, his witness in THE DRAMATIC MIRROR is therefore one of worth, tinged though it be with that favorable bias towards the States inseparable from the patriotism of a citizen of "the greatest nation on earth." Asked to indulge in the comparisons that according to Shakespeare are odorous, Mr. Hall replies that there are distinctions rather than differences between the stages of the two countries. He goes on to deal with this kind of fine shades as it shows itself to his mind; but in doing so he unfortunately leaves altogether out of the account his own native drama, which is surely of prime importance in any general comparative criticism. His first distinction, we take leave to say, is certainly one *with* a difference. He contrasts the modes of management in London and New York: the former, he remarks, tend in the direction of "theatric specialties and seasons," much more than is the case with the latter. That is to say, a given West-end house is prone to have its individual style and particular seasons, whereas an average New York house is liable to all styles at all seasons. Mr. Hall branches off to characteristics peculiar to English and to American acting. Our actor, he argues, is devoted to tradition standing upon ancient ways; theirs strives after originality, eager, presumably, to follow out the national bent for invention. This theory, as far as it relates to us, is not strengthened by the admission that the art of personation is better understood and carried out here than in America. Here, reliance is placed on "intonation, gesture, gait, and adaptation of action to character;" there, on "change of appearance and make-up;" here, in short, is greater readiness than there to merge personal individuality in assumed character. From acting Mr. Hall passes to accent, upon which vexed question he admonishes us to cast the mote out of our own eyes before pharisaically regarding our transatlantic cousins' beam. Our "sublime egotism" is so great that we cannot realize that the West-end stage is much worse off in the matter of accent than the New York! After this hardy assertion we pass from the boards to the auditorium, to draw the dividing line between English and American playgoers. The disposition in which the two countries go to the play, according to Mr. Hall, is diametrically opposite. The average American auditor buys his seat, anxious to be pleased—mainly because (how *naïf* the remark!) "not to be pleased would be a reflection on his own judgment of selection. He rarely shows any disappointment he may feel. On the contrary, the British auditor goes in a surly mood, intending to be pleased with play and players only by dint of moral pressure. He vents his disappointment freely, if not in hisses, then in *sotto voce* growls. A rather incongruous remark in the circumstances—*i. e.*, that the American playgoer is vivaciously critical, whereas the English is tardy in this respect—leads Mr. Hall to speak of dramatic criticism, by which he evidently thinks our stage is better served than New York's. Then the end of these scattered comparisons is approached. Mr. Hall does not believe that the English actors going to the States will increase in numbers just now, but he does think that American actors who may visit these shores professionally will be the victims of a growing prejudice. Finally, we learn that in Mr. Hall's opinion there is "more uniform company excellence" in London than in New York theatres.

There is neither the space nor the inclination in a single article to deal seriatim with these numerous comparative criticisms and the many issues raised by them. Those parts of them that concern cis-atlantic dramatic art, the praises as well as the strictures, may be left to go precisely for what they are worth. We hope we shall not be deemed ungenerous if we remark *en passant* that the strictures will probably not be very highly esteemed. For example, the two charges of tradition-bound acting and of accent of more pronounced peculiarities than in the States must be regarded as only less wide of the mark than the dual aspirations upon our players and playgoers—that the former are capable of injuriously using fellow-workers who are their guests from across the seas, and that the latter are guilty of behaving in a habitual grudging and bear-like fashion at the theatre. The other half of the criticisms, relating to the American stage, invite much more comment than can be indulged in. Mr. Hall remarks, for instance, that the typical New York theatre is kaleidoscopic in its variation of performance. Mr. Hall does not characterise this distinctive feature of American management, but the most superficial student of transatlantic amusements will have little difficulty in referring it, with no sort of benediction, to the absence of stock companies and the prevalence, almost the monopoly, of traveling ones in what is the London of the States. This condition of things, which reduces the first city of the States almost to the level of a country centre in theatrical matters, cannot but be seriously prejudicial to artistic interests. Turning from modes of management to idiosyncrasies in acting, the tradition-scorning, originality-loving element that Mr. Hall alleges to predominate on the American boards, attention. Is Mr. Hall dealing in euphemism? Far be it from us to detract from the merits of very many admirable actors belonging to the profession in the States; but is not this description of his but a gilded covering for the nondescript ways of performing brought to the forefront by the "variety" play that carries all before it there? The supreme favor in which this very variety play is held, it may be noted, is not flattering to the intelligence of American audiences. We do not say American audiences are unintelligent. But, in speaking of them, as well as of the histrionic styles of their players, it is impossible to be blind to disadvantageous effects due to the youth and the retarded growth of the American stage in the past, and to the heedless ground-racing, money-grubbing system of catering to-day.

Of the native drama, concerning which Mr. Hall is significantly silent, THE DRAMATIC MIRROR itself has something to say. It sets out on the task with "The American Play," which is an encouraging title. But rising hopes are unkindly dashed when this particular American play is found to be *in posse*, not *in esse*. What will be, THE DRAMATIC MIRROR discourses of; as to what is, our esteemed contemporary is as silent as the ex-New York Mayor it interviews. We do not for a moment suggest that THE DRAMATIC MIRROR is reticent of malice aforethought. No journal in the States has spoken more openly or more chivalrously than this one, as becomes the leading organ of the American profession, upon questions which lingering spread-eaglism has done much to obscure. We point out that THE DRAMATIC MIRROR regards any indigenous drama potentially only that we may emphasise the obvious inference. What our transatlantic contemporary has to say of the play to-be is well summed up in a concluding paragraph: "We shall reach the perfected American drama by slow, if not easy, stages. It will conform to the laws of art, and in that it will be akin to the drama of other lands and other times; but it will be wholesomely, racily American in its characters, its incidents, and its scenes." This prospect surely is not wholly vain, however remote the complete realization of it may be. The Henrietta is one of those rare visitants which, isolated as they are now by reason of their merits, are yet happily ominous of a drama worthy of the genius of the American people. And so of the various branches of theatrical art and of theatrical supply in the States, nationally considered; they also may be expected not merely to ameliorate many of their present states, but to undergo a most beneficial evolution. Meanwhile, do not let Mr. Hall, with his distinctions, or THE DRAMATIC MIRROR, with its laudable aspirations, or any other with anything else, too severely disdain the parent tree of the English-speaking stages.

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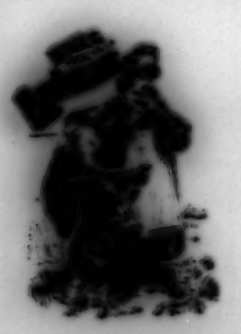

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